

WASTIC
COLLECTIONS

KREATOR



IMPETIGO

D.R.I.

NUCLEAR
ASSAULT



DRASTIC



Paulo's Playlist (no order of preference just some stuff I really dig)

Wehrmacht-"Biermacht" lp
 Neurosis-"Pain of Mind" lp
 Attitude-"Kein schlaf bis Deutschland"
 Negazione-"Little Dreamer"
 Spazztic Blurr-"Before and After"
 Stikky-"Where's my Lunchpail"
 Electro-Hippies-everything
 Natas-"Think What You Want" demo
 Crud-"The Toilet's Working" demo
 Sons of Ishmael-"P.M.D.A.S."
 Final Conflict-"Ashes to Ashes" lp
 Verbal Assault-"Trial" lp
 Subvert- Advance of ep
 Ripcord-"poetic justice" ep
 Prong-"Force Fed" lp
 Blast-"It's in my Blood" lp
 Bloodcum-ep
 Heibel-"Yeah, everything's great" lp

Mike's Playlist

Henry Rollins Band "Lifetime"
 Sudden Impact "No Rest From the Wicked"
 Kreator "Terrible Certainty"
 Bloodcum ep
 Sacrifice "Forward to Termination"
 VoiVod "Dimension Hatross"
 VoiVod "Killing Technology"
 Sodom "Persecution Mania"
 No Mind "Tales of Ordinary Madness"
 Blind Illusion "Sane Asylum"
 Pig Farm "Hold Your Nose"
 Razor "Violent Restitution"

Well, well, well. I know what you must be thinking - yet another zine. Yes, everyone and his or her grandmother seems to be doing a zine nowadays, hopefully this one has something special to offer. There are many good zines floating around, some very good ones here in Toronto which have proven inspirational. We've undertaken this project mainly for two reasons: First, because there doesn't seem to be any local zines that cover the hc/metal spectrum; and secondly because we have some free time on our hands. We're concerned with creating a zine that focuses on intelligent and positive ideas, and hopefully this is evident. We will be dealing with non-musical ideas as well, and we also welcome any contributions or ideas you may have. We find the crossover of styles (metal/punk) to have created a most powerful and intense kind of music; if you share our enthusiasm you may find our reviews helpful. At the very least we hope you have found the interviews to be interesting and informative.

Anyway, read and enjoy, I hope we have offered something in the way of a fresh approach; if you have criticisms, compliments or just want to write, please do so.

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Drastic Solutions was put together by Paul Abrash
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KREATOR

This interview was done with lead vocalist and guitarist Mille Petrozza before Kreator's gig with DRI in Toronto on August 21. Thanx to Mille for the interview and thanx to Kreator for the cool show.

DS: How's the tour going?

Mille: Yeah, it's good, better than last year. We've had a better response than last year. We get along with DRI really good, it's pretty cool.

DS: Is the lp selling well?

Mille: Yeah, it's selling good. It's our best selling lp yet.

DS: About the ep. Has it been out long enough to get response from that?

Mille: We can't say anything about the ep. It's just out for a week. In San Francisco it isn't out and in New York it's already out so it's kinda fucked up so we don't know how its sold, but we heard it's doing really well.

DS: Why did you decide to do the Raven cover?

Mille: The ep is for promotion of the tour, that's why we have live tracks on the b-side. What the record company wanted was a single like 'Storming with Menace' on one side and on the other side three live tracks and we said if we're going to do this we're gonna do new songs on it. That's why we wrote this one new song and the Raven cover.

DS: Nowadays it seems that bands are booked on tours together as the result of business deals rather than musical standards. Examples such as Metallica and Ozzy and Megadeth and Alice Cooper come to mind. Do you have a say in the matter and what do you think of thrash bands being paired with mainstream metal?

Mille: Oh, that's a good question. It depends. Megadeth goes on tour with Alice Cooper you know he gets different crowds, so people get into Megadeth who didn't know Megadeth before, so I don't think it's a bad thing.

DS: Would you yourselves play with mainstream rock bands for more exposure?

Mille: It depends.

DS: It would depend on the band?

Mille: Yeah. If you get on tour with such a big band you always have problems with the sound check and live sound. For example, I've seen Metal Church with Metallica in Europe and they had a bad sound, no lights and you know you get a bad picture of the band, you think the band sucks. That's why we'd think about it before we'd do something like that.

DS: OK, do you have anything to do with it yourself as a band, do you consider different bands, or is it just your management doing that?

Mille: It's not just the management, we have to decide also. We can decide which bands we go on tour with.

DS: You liked the idea of touring with DRI?

Mille: Yeah, we liked that because we get a different crowd too; we get a crossover crowd, it's not only metal fans coming out. Maybe some of the DRI fans will buy our records after the tour. It's a good thing for us because it's our second US tour and next year we want to headline in the States, so we take this one to spread the name again. Next year we're going to headline.

DS: What is the European hc/metal scene like? Is it as trendy as it has become here? Over here you have big American corporate bands like Suicidal Tendencies where their merchandise - skateboards, t-shirts, etc., are at least as popular as their music. What do you think about this?

Mille: It's the same in Germany. There's many people who've never heard about Suicidal Tendencies, wearing their shirts. Everybody's on skateboards, everybody's into that shit. It's a real problem you know, because nobody knows how many people really like the bands.

DS: It's like the Misfits, the same thing. People who haven't heard the Misfits or even hate them are wearing Misfits shirts because it's cool.

Mille: Yeah it's kinda trendy too in Germany. But first it's gotta be trendy in the States, then it's gonna be trendy in Germany. The Germans want to be like, ah...

DS: You mean they look up to the States?

Mille: Yeah, they look up to the States.

DS: It's like the trend starts there and a few months later gets carried over.

Mille: They just have to see some pictures of a guy in a big band wearing a shirt...

DS: So James Hetfield wears a Misfits shirt and...

Mille: James Hetfield would wear those Misfits shirts and no one was into the Misfits before. I knew the Misfits for a couple of years because they're on the same label as we were in Europe, and suddenly everybody was into Misfits and I was like oh, because the Misfits isn't like a real metal band, it's more like rock n roll, hardcore.

DS: Yeah, it's not something you'd think so many people would get into.

Mille: I think it's good for the Misfits, you know they sell more merchandise but I don't think they sell more records. It's the same everywhere.

DS: That's unfortunate you know because we get stories that over there your scene is really healthy. I don't know if it's just punks or Europeans in general that seem to be more into things - more shows, more people in the underground, more people who are into it are really into it, and here you have alot of hangers-on who are not really productive. Do you have a good underground scene?

Mille: Yeah, we have a good underground scene. Still, I know alot of people who are trendy but the underground scene is really good. We have alot of concerts over there.

DS: Underground radio support?

Mille: Not only underground but commercial radio support, even commercial tv - we've got two heavy metal shows on cable tv but cable tv is almost commercial because everybody in Germany has got cable already. In Germany the underground isn't underground anymore because all the commercial radio stations play heavy metal now and do underground shows; they aren't called underground shows, they just play underground music. They've really helped the bands out alot and I think that it's a good thing.

DS: I can't imagine hearing Kreator on commercial radio.

DS: Do you mean they just take video tapes and show them on tv or is it just commercial videos?

Mille: They've got two different shows in Germany. They always invite bands to come there when they're touring, like Megadeth or whatever, it could even be a small band that doesn't have records out - they give them a chance - they play their tape and then do a video there; they film them while they're playing, they make interviews and alot of people can see that. There's alot of underground bands who haven't got big names in Germany, but they're still on tv. I think it's pretty good because these bands have a chance to show what they're like. If you heard about their name you can check them out on tv and if they're good you can buy their albums and if they're not you don't have to.

DS: Is Toxic Trace the only videw you've released?

Mille: Yeah, it's the only one. This one was even played on MTV a couple of times.

DS: About your influences. Are you influenced more by European or North American thrash? What bands have inspired you?

Mille: When we did 'Endless Pain' we were kinda influenced by Mercyful Fate because American thrash wasn't around at that time. We were really influenced by Judas Priest, Mercyful Fate and Venom and when Metallica came out we were really influenced by their speed.

DS: Yeah, your sound really progressed by the second album.

Mille: Yeah. On the second album we tried to find our own style; there are still some influences on the second album. On the third one we tried to make our own thing and I think it's worked out pretty good because on the third one we don't sound like any other band. On the second one we sound a little like other bands; sometimes you can figure out the influences of other bands so it's kind of a progression from every album. We don't want to record the same album every time, that's why we do different things.

DS: Do you guys listen to anything that wouldn't be considered thrash?

Mille: Alot yeah. My favourite band is Rush.

DS: Are you serious??

Mille: Yeah, they're my alltime favourite band. Ive seen them two times in Germany. It's the best I've ever seen. I listen to some crossover. There's a good hardcore band in Germany called Spermbirds. Then I also listen to Sisters of Mercy, things like U2 is pretty good. I can't listen to thrash all day because I play it myself.

DS: Okay, any final words?

Mille: Just thanks for your support.

DS: Ok, thanxalot.



DRI

This interview was done with Josh before DRI's gig with Kreator August 21 at the Concert Hall in Toronto. Thanxalot to Josh for talking with us and for his tolerance. It was a long interview and he was sick.

DS - How's the tour going so far?

JOSH - It's going pretty good. It started out slow but it's picked up real good. We've had some real good shows in the last couple weeks.

DS - Are there any shows in particular that stood out?

JOSH - In Boston, security started beating people up, being real dicks, so we're like trippin' security guards on stage, the stage manager got up there and got spit on and he was gonna kick this one kid in the face so our guitarist pushed him off into the crowd. The kids loved it so it was kinda fun.

DS - How long have you been with the band?

JOSH - I've been with them since September of '83. In '84 I had to quit for about six months, that's when they did 'Dealin' With It' But I had written some of the songs on that.

THINK FOR YOURSELF

*How can you be
So quick to condemn
By word or rumor
Heard from a friend?*

*One can't believe
All that one hears
It's your decision
And not your peers
Think for yourself
Don't rely on someone else*

*How can you say
That I'm that way?
You don't know
Just heard it was so*

*You're against me
Well, how can that be?
We've never met
Your opinion's been set*

*Think for yourself
Don't rely on someone else*

*Inspect each situation
See from both sides
Seek out the truth
Bury the lies*

*One can't believe
All that one hears
It's your decision
And not your peers*

*Think for yourself
Don't rely on someone else*

DS - In metal it seems as if the emphasis is placed more on the music rather than on lyrics. Is it important to maintain an intelligent lyrical approach and do you think you're audience responds to what you have to say?

JOSH - It's definitely important for us to write good lyrics. We don't wanna go up there and sing about fast cars and sex, women and rocknroll; if we do sing about it we sing about it from a viewpoint outside looking in and making a comment about it. Hopefully, you know, cause punkers have always been kinda into the lyrics more than the metal kids, and now I think the metal kids are starting to get into it a little bit more and are actually reading lyrics and I hope they get something out of it, but we're not up there preaching.

DS - Since you put it that way, do you think your audience has changed from being a hardcore audience to a metal audience?

JOSH - I wouldn't say it's changed, it's just expanded. Maybe now it's just that metal kids do come to shows without having to worry about getting beat up by 100 punk rockers.

DS - You write some rather inspiring and intelligent lyrics such as 'Think For Yourself' stressing the need for individualism and creativity. Why doesn't this apply to your music or do you think that you have got something special to offer musically?

JOSH - That's hard to say. I'd like to think what we're doing is special. It's special to us. Some of the other stuff out there is not completely unique. But it's special to us, I guess.

DS - What was the influence for taking a more metallic direction?

JOSH - It just sorta happened from just listening to different things. It was a natural progression. If you go back even to the first album, 'Sad to Be' if we were to record that song now it would be labelled a metal song.

DS - I suppose so, but even stuff like 'Argument Then War' is pretty heavy but quite a bit different than what yer doing now. I heard that while you were doing 'Dealin With It' that you were already doing much heavier material already.

JOSH - Yeah, there's really only two songs on 'Dealin With It' that worked on. Nursing Home Blues was one of the first songs ever written, it just got changed around a little. But we've always listened to pretty diverse stuff; things like AC/DC and Aerosmith for years.

DS - You seem to have alienated at least some of the hardcore community with your more metallic musical approach. Is this very evident in the number of people at your shows?

JOSH - No, not really. Everytime we come back to a city we get more people showing up. The people we alienated are just the one's who want us to play 10 second songs for the rest of our life. It's too bad for them.

DS - On the whole, you seem to be very popular. Do you think the majority of your audience is really supportive of what you're doing, or merely into the speed metal thing because its what their friends are into. I mean, I see guys wearing Misfits shirts and stuff because of Metallica and I've talked to them and they've never heard or even like the Misfits. This seems to be a general attitude. Do you agree and what do you think of this?

JOSH - It's really hard to say because I don't sit there and talk to every person out there, but there are some people who are really into it for what it is and some people who are into it for, like you said, cause their friends are and it's the cool thing to be into now I guess.

DS - Do you think the crossover trend will continue or is it already burning itself out?

JOSH - I think it'll go on for a while. I think it is kinda burning itself out 'cause there's so many bands coming out now and doing it because it's the happinin' thing, sorta jumping on the bandwagon, and it just makes for poor quality and it just gets over saturated; they're definitely gonna burn out on it but I hope it goes on for a little while.

DS - You can already see it changing. Like pioneers of the style like COC have drawn back from it.

JOSH - I think with COC they bummed out on all the big business aspects of it, having to play the big shows, I don't think they were into that, and the big time promoters and stuff like that.

DS - And you guys are?

JOSH - Well, we get the shows where we can get them, and I don't mind playing a big show with a big act. I'd like to get our stuff out to as many people as possible as long as it's done in a fair way where it's not \$30 dollars a show or something like that; when we can we try to control the door price but alot of times you can't.



DS - Does DRI have a message - is there something specific you're trying to accomplish? Is there a certain level of success that yer trying to attain?
JOSH - As far as a message, like I said, we're not up there preaching but we do want people to understand the lyrics and maybe get something out of it.

DS - Do you have day jobs or is the band a full time effort?
JOSH - The band's a full time thing. Kurt works. He makes jewellery and stuff but that's kinda like a hobby too. When we're playing alot of gigs, nobody needs to work, it'll eventually pay the rent.

DS - Do you find that metal audiences are big supporters of merchandising? Punks and people into hardcore tend to tape trade more and won't pay big ticket prices. Does this statement have any validity?

JOSH - Yeah, I think so. From what I've seen it's like there's a punk girl who'll come up and hand you a bunch of change to get a t-shirt and metal kids will be dropping twenty's and fifty dollars, buying 3 or 4 at a time. I guess I can't really say they have more money than these kids or not, that's not necessarily true, but at shows it seems that they're more willing to buy stuff. And punkers still have that "I don't give a shit" attitude.

DS - The driving force of this music is arguably the underground scene and independent artists whose music and ideas are not compromised by money-making objectives. Can bands become businesses and retain their integrity?

JOSH - Up to a point you can. I'd like to think we are. As far as I know, everything we do we have control over without being told what to write, what to play. I suppose when you reach a certain level it gets alot harder but we're still on an independent label and it's still pretty much underground.

DS - You're on Metal Blade, that's not a subsidiary of anything bigger?

JOSH - Well they are with Enigma Records and it's sorta a subsidiary of Capital. But we just got Capital to distribute, they don't tell us anything, their name's not on the records or anything, they just get the records out.

DS - But that's where the money is going.

JOSH - Well not really, well, sure it trickles through everything. It's a long thing but I wouldn't say, uh, I'm not the best business person in the world.

DS - But you wouldn't say yer on a big label eventhough Capital is the parent company?

JOSH - No we're not because all we really have with them is, uh...

DS - But it's a different situation than you had with R Radical, for instance.

JOSH - Well, R Radical is a fuckin joke. I don't wanna get into that one, I'll say all kinds of bad shit. I mean they helped us out at first, but then they just fucked us.

DS - How?

JOSH - Once we started doing better, it was right around the 'Dealing With It' time, money started coming in from record sales and we were all living in vans on the street and certain members of R Radical and a couple of guys from MDC had nice apartments and money would be sent up and we'd never see it and it just kept building up until they ended up owing us about \$10 000 which I don't even think we got all back. His has been about 3 years.

DS - So is it safe to say you don't get along with the guys in MDC?

JOSH - I think it's safe to say I hate their fucking guts. No shame here, I can't stand them. I mean they were cool at first. they did help us, I won't deny that but then they fucked us.

SUIT AND TIE GUY

Suit and tie guy
With his fashion phases
And his quarterly raises
Fools he's better than you and me

Suit and tie guy
Thinks he's real cute
In the bathroom for a foot
Until his nose starts to bleed

Suit and tie guy
I see he always hurries
I know he always worries
He's gonna die of a heart attack

Suit and tie guy
On his way to feeding
Or an important meeting
Just like a car on a track

Suit and tie guy
He travels between stations
With certain destinations
Never varying from that routine

Suit and tie guy
And he'll tell you in one word
That he is insured
And it's not as bad as it may seem

DS - How do you justify \$2000 guarantee's, t-shirts, hats, flags, stickers, etc., when not so long ago you were singing songs like money stinks and capitalist suck?

JOSH - I really don't know the guarantees to be honest with you. If you look at those songs they were about a big industrial business kinda thing. Money stinks was about all the factories in Houston and how it really did stink around there from all the oil companies. 'Capitalist Suck' was just about corporations.

DS - I understand that specifically the songs were dealing at a more corporate level but I mean generally...

JOSH - There's nothing wrong with making some money to try to live on. I mean we've been doing this for six years.

DS - Are you making enough to live on or are you doing well?

JOSH - We're barely making enough to live on. I can pay my rent and pay my bills and get some food and I don't have to be on food stamps any more, but it's not like I'm going out and buying cars.

DS - But I imagine when you guys first started touring you were staying at peoples houses; you guys are staying in hotels and stuff now.

JOSH - Sometimes we stay in hotels, sometimes we don't. We usually end up having to drive every night, but yeah, if we do we get like one room and everyone else sleeps on the bus or in the motorhome or whatever and come in the morning and shower. We usually don't spend more than fifty bucks on a room. It's not like we're staying in the Hyatt Regency, it's usually a fleebag place.

DS - What do you think about the intrusion of big business into hardcore and major label manipulation of music?

JOSH - It's, I don't know, it's weird. It's like they just see the money of it you know, I mean, it's there and I know they don't give a shit about what's going on, that's kinda irritation because we've been doing this for a while and alot of other bands have been doing it for a while and they're still struggling and stuff, and then you get these bands that just come out of the blue and they get a little following and they get picked up right away and that's kinda annoying. It sorta takes some of the integrity out of it.

DS - You're touring with metal bands and play to what I assume is a predominately metal crowd, do you see a behavioral difference between metal and hardcore audiences?

Are the scenes fairly integrated or do you find the whole notion of a scene outdated?

JOSH - The whole notion of the scene is kinda ridiculous at this point for sure. But they seem to be getting along for the most part. If there's fights going on from what I've seen it's mostly skinheads fuckin with everybody 9 out of 10 times. And metal kids just like to party more and have fun; they're more into just having a good time instead of being overly critical of stuff, you know, protesting to save the world.

DS - Does it matter to you that people who used to come to your shows were totally into it, people who I think were maybe more thoughtful than the majority of your present audiences and now you get people who are just out there partying and they don't really care. You could be playing anything up there and if it was fast and they could get high to to you'd be accepted. Doesn't that bother you?

JOSH - Well you know it's funny to see it happen. Cause I know when we're up there fuckin up and I see people going wild it just amazes me that they can't tell how bad something's going wrong. It's funny and, well, not pathetic but it's just funny and I don't know how to describe it. It would be nice if they could distinguish the shit or not.

DS - I would think so.

JOSH - So you'd know if yer not up there wasting your time or what. Go up there and play out of tune and everybody going crazy would be kinda ridiculous.

DS - Isn't that the mission for the artist to put something out for the people to at least consider?

JOSH - I don't know if they have to do that. I think it's better when they give somebody something to think about, if they try to offer something good. But I don't think it's mandatory.

DS - But don't you think that's the basic distinction between the artists who push something worth pushing or those who just take advantage of the business?

JOSH - Well I think it's better. I'd rather be up there singing about something worthwhile. I know alot of metal bands are trying to change and write about something worthwhile but it's kinda hard once you get stuck in a rut to come up with interesting things. And I don't know if they're doing it for real or they're just doing it to attract another half of the audience.

DS - You guys have been getting a pretty bad rap in alot of long-standing punk zines like MRR which is very widely read...

JOSH - We don't get along with them too well.

DS - They supported you in the early years, like alot of people did and then you did this musical change which really put alot of people off. Was it just a matter of getting bored of 10 second songs that caused the change.

JOSH - Yeah, I wanna be a musician and I want to progress as much as possible so I can play anything.

DS - So you think what yer doing now is a musical progression?

JOSH - It's getting there. At first it was just a bunch of fucking noise and I know when I first joined the band it was fun, it was something new. It was the first real band I'd been in and I was playing gigs in front of alot of people and then after a couple of years, after about a year one of the reasons I quit was I just didn't want to play 10 second songs anymore. It's boring.

DS - Sure, obviously it's gotta change but you can be heavy or intense in different ways, Voivod has shown us that. But it's like when I first heard the ep it totally blew me away - it was revolutionary.

JOSH - Sure for 1982. If somebody put something like that out today nobody would really listen to it.

DS - Exactly, so indeed there has to be progression, but do you think yer as radical now as you were in '82 and if yer not are you really that progressive?

JOSH - Like I said before, what we're doing, there's alot of bands doing it, it's not that radical but it still has impact.

DS - Are there any new songs that didn't make the album that are any different from what yer doing now?

JOSH - No, when we usually do an album we throw it together at the last minute. It's never really pre-planned, so the next album could be totally different.

DS - Although this one pretty well has continued in the "Crossover" style.

JOSH - Yeah, but it kinda took a step back too. I really don't think its that metal. "Crossover" was more metal with stuff like 'Redline' and 'Decisions' and shit like that was way more metal sounding than say 'Slumlord' or 'Suit and Tie Guy.' I think it's a cross between the two albums. Some more punk thrown in, a little metal, some rocknroll stuff.

DS - What are your plans for the future - recording, touring etc?

JOSH - Well we got a bunch of albums we gotta still make for the contract we're under.

DS - How many more albums?

JOSH - Five more albums.

DS - Five more with Metal Blade?

JOSH - Yeah. It's hard to say. Maybe we'll get into fusion or something, you never know. Like I say, we don't plan anything. It's like we get the album out and we go on tour and then you come home. We're home from this tour for two weeks, then we go to Europe so it's gonna be a long time before we start writing new stuff. There's no telling what will happen.

DS - One more thing. I hear you got your own skateboards out now.

JOSH - We've had those out for like two years. A year and a half, two years. I used to skate alot of vertical and stuff like that and I still street skate.

DS - Felix was decked out in skating gear, he skates too?

JOSH - He used to, he doesn't so much anymore. When we're on tour it's like, fuck if you break a finger we don't have roadies that can come out and play the songs so we'd have to cancel everything.

DS - And so, do you have anything you'd like to say or add?

JOSH - Not really. Go to the shows, have fun.

DS - Okay, thanx for your time.

Write 'em at 2440 - 16th st. #130, San Francisco, CA 94103





BOYCOTT McDonald's

PEOPLE ANIMALS & NATURE NOT MONEY

As is the case with many large companies, McDonalds do not let their workers belong to any union, with the exception of Dublin.

Nearly all the meat in McDonalds and similar businesses will come from cruel forms of rearing and slaughter. Animals live out their lives in darkness, immobile in pens from birth to death, fed by conveyors containing drugs, antibiotics, tranquilizers, pesticides, and hormones. Genetic mutations such as featherless chickens and cows with no legs are being developed by the meat industry for more efficiency with no regard for the animals life.

The world's rainforests are being cut down, burnt and defoliated at a rate of 20 hectares a minute. The Amazon rainforest which provides one quarter of the world's oxygen supply is being destroyed for cattle ranching and for wasteful fast food packaging material. This results in large-scale climatic change. McDonalds and Burger King are two of the many US corporations who are using Agent Orange and other defoliants to destroy the Central American rainforests. Another consequence is that the tribal people of those regions have their homes ploughed to deserts. Rainforests are the home of an incredible variety of animal species which are immediately left homeless. Most don't survive.

The food itself is garbage. McDonalds sell high sugar, high salt, additive laden, low fibre processed crap, glamorized by massive advertising campaigns. Animals contain saturated fats and cholesterol which increase blood cholesterol levels making heart disease and cancer much more likely. The meat is coloured red and generally beautified and preserved longer with disease-causing additives. They even add 12 chemicals to lettuce to keep it green. In addition, they package this junk in non-biodegradable containers.

These are but a few of the crimes that fast food restaurants like McDonalds and Burger King are guilty of. We cannot let this universal suffering continue. Be aware of where your money goes and what types of action it supports. Remember, there are alternatives.

The Fast Food industry is just one of the elements destroying our world. Gillette, Shell, Honeywell, IBM, Exxon, Litton, Texaco, General Electric, McDonnell-Douglas, Clorox, Coors and an endless list of others are guilty of crimes ranging from land and soil destruction, hunger, death and exploitation of peoples to animal experimentation, production for conventional and nuclear war and pollution. These corporations may seem to be the only suppliers of various products, but that is an illusion. Again, there are alternatives. They attained their power and wealth with our money - we have the ability to take away their power.

ORGANISE NOW IN YOUR OWN AREA
AND PROTEST AGAINST DANGEROUS
JUNK FOOD, THE MURDER OF ANIMALS,
DESTRUCTION OF RAINFORESTS,
EXPLOITATION OF WORKERS, MINDLESS
CONSUMERISM AND HYPE. JOIN THE
STRUGGLE FOR HEALTH, ECOLOGY,
HUMAN RIGHTS, ANIMAL LIBERATION
AND REAL LIFE.

McDonald's Fastfood Chain Contributes to:

- ✓ World Hunger
- ✓ Human Disease
- ✓ Animal Suffering
- ✓ Energy Waste
- ✓ Environmental Destruction



Human Disease



Nearly 1.5 million Americans are crippled and killed prematurely each year by heart failure, stroke, cancer, and other chronic diseases that the American Medical Association has linked conclusively with the excessive consumption of animal foods. Six hundred and five different carcinogens are potentially concentrated in McDonald's meat. Furthermore, the antibiotics added to animal feed promote the rise of antibiotic-immune bacteria in meat-eating humans that in turn decreases one's protection against infectious diseases. McDonald's is particularly responsible because they offer no non-meat (or non-dairy) cooked foods.

Who's Boycotting McDonald's?

There are currently 430 groups on six continents with a membership of over two-million people boycotting the corporation until McDonald's offers a non-animal burger option on the menu for the 11 million people eating there daily. This is a broad-based coalition of animals rights, energy, environmental, health, and world hunger groups.

Environmental Destruction

The production of animal foods uses 95% of all U.S. agricultural lands. It is also largely responsible for the abuse of rangeland and forestland, destruction of wildlife habitat, and the loss of soil fertility through erosion and mineral depletion.

One of the most alarming consequences of McDonald's use of imported beef is the direct impact it has on tropical deforestation in South and Central America. As researcher Dr. James Nations of the University of Texas has put it, "You are eating rainforest in every burger." According to Dr. Norman Meyers of the World Wildlife Fund, beef production for North America's fast food market "is by far the major factor in forest destruction in tropical Latin America."

Rainforests are home to over half the world's estimated 10-million species. They further serve as the "Lungs of the World" because of their crucial relationship with the Earth's atmosphere. The systemic destruction of the world's rainforests could very well be the greatest ecological calamity ever perpetuated by the human race. Yet, McDonald's continues to buy Latin American beef, while time swiftly runs out.

Energy Waste



McDonald's is especially targeted in this area because of their extensive use of non-recyclable packaging. If one counts the fossil fuel energy input used to grow, process, package, transport, refrigerate, and cook animal foods in the U.S. - IT TAKES ABOUT 20 CALORIES OF FOSSIL FUEL ENERGY TO PUT 1 CALORIE OF ANIMAL FOOD ENERGY ON THE TABLE - an energy loss of 19 calories per calorie of flesh consumed. To feed the entire world using the same energy-intensive agriculture practiced in the U.S. would consume 80% of the energy used in the world each year, and deplete the world's known oil reserves in only 13 years.

Animal Suffering

Each day, as the sun rises over the coast of Maine, the wave of slaughter begins. By the time it sets over the coast of California, 15 million warm-blooded, feeling creatures - chickens, pigs, sheep, calves, and cows - will have lost their lives. Farmed animals account for fully 96% of all warm-blooded creatures that are abused and destroyed in the nation's slaughterhouses, laboratories, animal shelters, and in the wild.

McDonald's animals suffer agony in the slaughterhouse, where they are coerced onto conveyor belts with electric shocking rods. Yet for most of these animals, slaughter brings welcomed relief from the constant stress of crowding, mutilation, and deprivation that is the way of life for factory-raised animals. Cattle used by McDonald's endure other cruelties such as hot-iron branding and transportation in suffocating heat before being butchered.

World Hunger

When livestock eat grains or other plants that could have been eaten by humans, or when these animals are grazing on land or being fed forage crops from land that could be used to grow food crops for humans, about 90% of the potential food energy available to us is lost. Due to this gross inefficiency, the annual yield on beef production is only 100 to 1,000 lbs per acre, compared to 2,000 to 10,000 lbs for milk, 20,000 to 80,000 lbs for vegetables, and 160,000 to 400,000 lbs per acre for peaches, pears, avocados, nuts, and so forth.

Central America - the origin of much of McDonald's imported beef - vividly demonstrates how this situation contributes to world hunger. Throughout the region cattle ranchers engage in mass deforestation to provide forage land for cattle. Forty percent of the Central American rainforest has already been leveled in this fashion to provide some 800,000 tons of beef annually for North American markets.

At the same time hunger, as evidenced by the exceedingly high infant mortality rate in Central America, continues to flourish. The best agricultural resources continue to be wasted raising farm animals for export. For example, in Costa Rica - one of McDonald's Central American supplier nations - per capita annual beef consumption only amounts to 27.75 lbs, compared to over 104 lbs in the U.S.

While we enjoy Latin American beef at less than half the dollar price of beef produced in the U.S., the true price includes widespread malnutrition in countries like Costa Rica.

PETA

People for the Ethical Treatment of Animals

(805) 544-3672

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Thank you for caring.

FURDER

FURDER (Buzby)

Farmed in millions,
For whims of fashion,
A glossy image,
with no compassion

Fur is Murder

40 Dumb Animals to make a fur coat,
But only one to wear it,
whether it's gas or strangled, trapped
or snared, or electrocuted!

Animals have rights to certain basic freedoms: freedom from pain and discomfort; freedom from malnutrition; freedom from injury and disease; freedom from fear and distress; and freedom to indulge in normal patterns of behavior.

Around 17 000 animals are trapped everyday in the United States. 87% of these animals suffer in steel leg-hold traps, devices outlawed in most other countries because of their barbarity. Animals caught in these traps either freeze to death, starve, chew off their own legs to escape or are clubbed by the returning trapper. Three quarters of these trapped animals are accidental victims and are rubbish to be thrown away. Sixty to seventy percent of the animals used by the fur industry are ranched. Yet, ranched animals are at least as badly off as trapped ones. They are confined for their entire lives in tiny cages, and are killed either by electrocution, gassing, burning or injection.

To satisfy the shallow whims of fashion, millions of animals fall victim to the powerful fur industry every year. Animals are gassed, electrocuted, trapped, strangled and drowned - often suffering long hours of excruciating pain before death releases them from their agony.

Animal Liberation activists aim to make the wearing of furs unfashionable - the market for fur garments will utterly collapse when furs are viewed with disgust and contempt and they seek legislation in major fur market countries to ban the importation of furs from animals caught in a cruel and inhumane manner.

SO, IF YOU WEAR FUR, ENJOY; ITS REAL OWNER WAS KILLED IN IT.

NUCLEAR ASSAULT

This is an interview done with Dan Lilker before Nuclear Assault's gig at the Sibony in T.O. when they backed Overkill on July 31. Thanx goes out to Dan for taking the time out to talk and for being open and honest with his answers. He had some interesting things to say so read on.

DS - The new album has the heaviest sound production-wise that you've done so far. Did you spend more time and/or money to get this sound? Are you happy with the finished product?

DAN - Well, yes, we did spend more time and money because we had a new label who put more money behind us so consequently we had a bigger budget which means more recording time and we're definitely happy with it. I think it's the best thing we've done yet.

DS - How has the response to the lp been?

DAN - It's been selling very well. IRS has been really good at keeping track of that, and it's already done in the US 45 000 copies in a little over a month.

DS - And IRS has been giving you sufficient backing? You're happy enough with them?

DAN - Oh, yeah. They've got good promotion, really good distribution, so we're definitely happy.

DS - Do you think it's important to maintain thoughtful lyrics? Do you think metal audiences generally ignore the lyrics and their implications, and tend to just sing along?

DAN - Well, to answer your last question first, yes, I think sometimes people just mouth the lyrics and don't even know what they're saying, but I think it is definitely good for metal bands to have important lyrics cause it opens doors to people thinking, hopefully trying to change for the better.

DS - Okay, the bands are changing their lyrical approach, but do you think audiences are responding to this?

DAN - Um, that's really hard to tell, but people seem to pick up on it, like in interviews alot of people ask questions about it. I don't know what the average kid at home thinks, some people might think lyrics are just something to sing along to.

DS - Is there a message that the band is trying to convey, either musically or lyrically?

DAN - Well you don't really convey messages musically.

DS - Except that some bands are saying that they're trying to fuse the two styles or that their purpose is to be the ultimate crossover band or whatever.

DAN - Oh, well we're not concerned with being a musical crossover. We're not playing any generic three chord thrash to be considered crossover. We just write the music we write, primarily thrash metal, you know, heavy music with the occasional obvious hardcore thing like 'my America' or 'hang the pope' but for the most part we're not trying to convey any message musically. And lyrically we've had the nuclear thing for a while which is kinda wearing thin, you can only sing about something for so long. So the new album really expands more in a personal way like having responsibility and thinking for yourself which comes up alot in the lyrics without trying to preach. Just trying to get someone to think.



DS - There seems to be a very patriotic surge within the scene right now, especially within the New York scene. Bands like Agnostic Front, Carnivore, Youth Defence League, not to mention M.O.D., all sing pro-American and in some cases extremely right-wing political songs. What do you think of this trend?

DAN - Well, Agnostic Front have been singled out by MaximumRocknRoll and other real left wing, peace punk type zines as being these horrible fascists and it's really just a bunch of shit. If you look at their lyrics they question the system just as much as anybody else. Bands like Y.D.L. is just like a trendy thing, they wanna be like the English skinheads and they have to be totally patriotic and that's pretty stupid. And what Billy's doing with MOD - I don't think he really means that stuff, I think he just likes to be really obnoxious.

DS - I think I agree with you about AF. I've interviewed Roger and asked him how he feels about the bad press AF gets especially from MRR since it is so widely read. AF support what he says the country should stand for, that being liberty and justice, but it's just that the government is totally fucked.

DAN - Yeah, all governments are fucked. And as far as patriotism by itself, it's stupid. There's nothing wrong with enjoying living in your country or anything like that but you shouldn't cop an attitude about it or put down other countries.

DS - Do you individually or as a band concern yourselves with political issues?

DAN - Well, we try not to stress that stuff too much because it gets really generic after a while. There's stuff we feel strongly about but you really have to word it the right way so yer not ramming it down somebody's throat which it what so many political bands do. We do want to have an awareness about us, but not to the point where we have a really puritanical, holier than thou attitude like Concrete Sox or Larm or something. Great music but the more hardcore than thou attitude just turns people off.

DS - In 'Brainwashed' you attack conformity and apathy; conformity as created through media penetration into every level of our lives; and peoples general apathetic attitude to what's going on - "you hate the system but adhere to its views." I see alot of conformity even within this subculture - if it can be called that - we've created. Is conformity a media-induced evil or a natural human tendency?

DAN - It's some of both. Conformity isn't always a totally unhealthy thing, it's just when it eclipses unity, then it's fucked up. It's like when you see all the kids with Metallica shirts or Slayer shirts, or DRI or Minor Threat and Misfits shirts. Some of that conformity is just a bunch of people enjoying the same thing like conformity would just be a negative way to look at it: but there is a lot of conformity in the outside world, like for instance when I'm walking down the street with my long hair and a bunch of jocks will be saying shit, it's like they feel safe with all their friends and it's 20 of them and that's the conformity that's pretty sickening. And apathy is something where alot of people don't realize that people are making decisions for them. I mean I didn't care 4 or 5 years ago. You have to start realizing that people are running your lives and that's why there's voting and shit like that. If you just sit around and go through life with blinders on then

don't bitch about paying taxes and this going up and that rate going up and things like that. 'Cause even though yer vote is only the tiniest little fraction, it still counts.

DS - So you vote and support the "democratic" system?

DAN - I haven't, well I mean the last election I was I think not old enough. I don't recall, it was so long ago.

DS - But do you think it's a good idea. do you think the voting process works?

DAN - Yeah, you get depressed about it, like oh, what's my vote gonna do.

DS - But do you think to vote is to generally support the system. and indeed, if you think all governments are fucked but then you also vote is that not supporting the very system you despise?

DAN - Well, it's kinda like if you're voting, what you're doing is voting for the worst of the idiots, basically.

DS - The lesser of the evils, which is pretty fucked.

DAN - Right. Either that or you don't vote at all, then you're also kind of a hypocrite if you start bitching about things.

DS - Do you, aside from the band, put any energy into any causes you believe in?

DAN - I contribute to a group called S.A.N.E. based in Washington DC. They're an anti-nuclear thing and I'm trying to work with them right now to get them to send me a flyer especially designed by two of us so we could pass them out at gigs.

DS - That's an acronym for what?

DAN - It's, uh, anti-nuclear something. I always just say SANE, I almost forgot what it means.

Brainwashed

Radio, an insidious form, helps shape your thoughts making you conform Programming music easy listening, help you achieve that moronic grin Playing you regurgitated pap, selling products that are mostly crap Rarely hearing music you want to hear, it has an effect over all these years Why don't you think for yourself

Live in this self made Hell

Television, the idiot tube, helps to raise our children as fools

Watch the news see what they want you to see, our awareness is limited by network VP's

Moronic sit-coms and one-sided news alter your feeling give you conformist views

Why can't you get that garbage out of your head, you'd be better off to read a good book instead

Chorus

Leads: A.B./J.C.

Newspapers, what do they say, Not much I think when they want school kids to pray

Getting the facts from some daily news, you hate the system but adhere to its views

Blaming the dead because they can't complain, shielding officials holding them above blame

You'd better wake up and see what's plain to see, or end up a willing part of the machine

Chorus

DS - Do you see the media as playing any constructive role in society at all, or is it merely the voice of those in power and a means to control us and keep us pacified?

DAN - The media has a great influence on stuff, 'cause if you see alot of stuff, like, the media isn't just tv, radio and newspaper; when you see a video game called CONTRA (interruptions)... Yeah, media can be used like if you wanna watch a horror movie or something you can use it for a release, but it's definitely fucked up. Like back in the war days there was a concept called yellow journalism. What it was was that certain newspapers were sympathetic to certain sides of the government and would print stuff totally leaning toward them and people would read that and they wouldn't know it.

DS - That still happens today. Most newspaper owners are conservatives, they're politically right wing, after all it's big business, and consciously or unconsciously journalists tailor their articles to suit the political preferences of the owners.

DS - You suggest in your lyrics that we'd be better off reading a good book instead of watching tv. Good advice. What sort of literature are you interested in?

DAN - I mostly read horror stuff, science fiction and I like Kurt Vonnegut alot and stuff like that. Some tv is good but don't watch it all the time. All the stupid situation comedies are all the same; watch videos I guess.

DS - Is there a certain level of success that you'd like to attain?

DAN - I'd like to do enough touring with the band to not have to have a regular job. I'd like to do well without sacrificing anything, any integrity, or compromising in any way.

DS - So you still have a day job?

DAN - No.

DS - Alot of so-called crossover bands, such as Anthrax, Testament, Metallica, etc., are riding the wave of hardcore popularity and achieving commercial success, compromising musical integrity to achieve this. How would you respond to that statement and how does Nuclear Assault fit into the picture - what do you offer lyrically or musically that you think sets you apart?

DAN - I wouldn't include Metallica in there in the first place. I think they've pretty much done what they've wanted.

DS - There's no doubt they're riding on the wave of popularity of thrash right now though.

ANDY - Or is thrash riding on the popularity of Metallica?

DAN - Well, that's the thing you could say too. Of course, one thing that's funny about Metallica that all the punks that like them have never seemed to notice but give us shit about, is that with our first album there was some really more silly, metallic lyrics, and our lyrics got better. Same thing with Metallica. Their first album is all full of fighting and killing and the war machine rolls on and then they got more mature lyrics. I think everyone goes through a phase like that if they're starting out as early as us or Metallica did. And I think certainly some bands, like you mentioned Anthrax, like they're my friends but it's true. They're the worst when it comes to doing stuff like that, going out of their way to, you know...

DS - Like putting NYHC on their shirts.

DAN - Yeah, cause your using a concept that's anti-money to put it on a shirt. They regret that now cause they got all that shit for it. (Side note: I recently heard that Anthrax tried to copywrite the NYHC symbol. In-fucking-credible.)ed.

DS - What do you think of big label manipulation of music? They guarantee distribution, exposure, advertising etc., but they also infringe on a band's artistic freedom. The band becomes just another marketing device for rich record exec's to get richer off a popular trend. In many cases the label decides what songs appear on the album, the jacket cover, titles and so on. In your particular case the 'Cross of Iron' title was replaced by 'The Plague' for the ep. How do you feel about this?

DAN - Well of course it's fucked up when they do that. What happened with us was with Important distribution and it was just to have really good distribution. There was alot of people in the Bible Belt that didn't want to take stuff with crosses on the cover, (at least not iron crosses, eh? ed.), so we decided that it wasn't that important an issue, we could still do a different album cover without making a big sacrifice. We were mad that we had to change it but it wasn't such a big issue that we were going to go try put it out ourselves, and sell like 3000 copies.

DS - Is IRS a subsidiary of a larger corporation?

DAN - They are distributed by MCA but they themselves are the whole label.

DS - I'm curious as to what happened to Neil Turbin. He left Anthrax shortly after you did, and I read in 'Kick Ass' some time ago (DEC. 84) that he was about to breakthrough with another band "with twice the heaviness and power of Anthrax" as he put it. I know you weren't the best of friends but do you know what happened to him anyway?

DAN - That sounds like a typical boast of Neil. He usually was full of shit. Neil was a pretty neurotic dude. He was the reason I was kicked out of Anthrax because he disliked me. Everyone used to joke around and he'd take me seriously and built up all this hatred inside and finally he said to them he couldn't take me anymore and he said it's him or me and they decided to keep him cause the album was just coming out and they wanted somebody in the front they could recognize. Eventually they realized they just couldn't deal with his personality anymore. The last I heard he moved to L.A. and formed a glam band, called Turbin, and he's got hair extensions and blond hair and shit like that and I don't think he's doing that great 'cause I ain't heard nothing about him; which makes me happy, not HAPPY happy, just glad cause I'm doing what I want and doing better than he is so it just shows - stick to what you wanna do.

DS - About S.O.D. How many gigs did you play altogether?

DAN - Seven. Not counting the one we're gonna be doing next month.

DS - And that was a good experience; you enjoyed doing it?

DAN - Oh yeah, it was definitely fun playing the shows. I realize we were a bit irresponsible with some of the lyrical content but we were just trying to piss people off, you know, have a ball and be really obnoxious, but I realized later it wasn't cool even joking with these type of lyrics 'cause some people go 'yeah, speak english or die' and think that's cool.

DS - The NY scene seems to be pretty healthy right now in that there are alot of bands and alot of talk about unity. Is the scene really united? And united in what sense - it seems as if certain factions are united unto themselves - skinheads, straightedgers, etc. Is there crossover between groups and unity among them?

DAN - Unity has just been abused, the word unity has gotten meaningless. There will never be true unity. New York has got a really nice, strong scene but don't even worry about unity. Just get along, that's all that matters.

Do you see alot of the punk/metal crossover at your shows?
DAN - Definitely yeah. When a band like Prong, Ludichrist or Leeway plays they appeal to both crowds. We play with bands like Ludichrist all the time and we get a split right down the middle. Then again, you can't tell cause some of those kids out there with skinheads probably had long hair a month ago.

DS - Are there negative aspects to the crossover of styles?
DAN - Oh definitely, I think it's gotten to be a real trendy thing with the metal kids as far as they all of a sudden think it's cool to be hardcore, they get into hardcore for all the wrong reasons like 'yeah mosh' and run around screaming, and hitting people in the pit and stay on stage for half an hour when they get on stage. And on the punk side of it it's negative cause some bands say like oh wow metal's big and they sacrifice their earlier values and just spew out any type of shit. Definitely alot of negative stuff.

DS - What are the more positive aspects?

DAN - The positive aspects on the metal side are that people realize you can have a message with your lyrics and get across to people whereas before it was just kind of violent stuff. When you look at the new Slayer album compared to the kind of stuff they were doing before, they're really making social commentary. Or Kreator or Sodom. They were just spewing out death metal. We were never a death metal band but we did have alot of fictional/fantasy type stuff on our first album, and that's just because they were really old songs. And also, if it unites two scenes and makes it stronger, a united underground is good against the regular Top 40 shit. Anything that's obnoxious. Even a band like Death with Sacrificial Cunt. That might seem silly but if it's really offensive and disturbing to regular people then that's cool, no matter how 'punk' that might sound.

DS - Are you just touring North America?

DAN - Not even North America. This is the only Canadian gig, then we have some US dates and then after that we go on the road with Slayer in Europe.

DS - Your not playing Montreal?

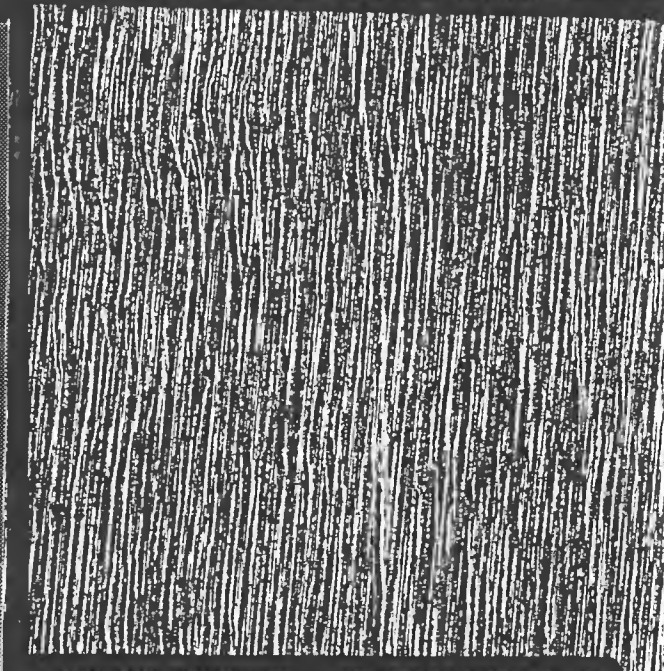
DAN - No. We played MTL by ourselves, MTL and Quebec City about two or three weeks ago with Sacrifice. And Soothsayer played MTL. They were really good.

DS - Any final comments?

DAN - Um, I don't know, this is always a rough question. I thought there was some cool questions, definitely thought provoking. And I hope everyone just enjoys stuff, and don't do something because you think it's cool, just do something because you wanna do it.

DS - Thanx Dan

Nuclear Assault, po box 4164, Osbornville, NJ 08723 USA



LEARN THE FACTS

An estimated 14 million animals suffer and are killed each year by cosmetics and household products companies. Chances are your shampoo, toothpaste, soap, laundry detergent, and cologne were either dropped into rabbits' eyes or were force-fed to a large group of animals until they died. These animal tests are not required by law, and they do not protect you, the consumer.

The Draize Eye Irritancy Test and lethal dose tests are crude, cruel, and unproductive. Obviously, these tests have not made makeup safe to eat or bleach safe to swallow. Doctors use data derived from human studies, not animal tests, to treat victims of accidental poisonings. But until companies are pressured to stop, they will continue to kill animals as they have for decades.

More than 100 companies now produce safe and effective products **without killing animals**. These companies often use ingredients that are natural and known safe, not harsh and possibly dangerous chemical concoctions. Please show your compassion for animals and stop their abuse: **BUY ONLY CRUELTY-FREE PRODUCTS**

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PETA

Cruelty-Free Shopping Guide

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Mountain Ocean Ltd.

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The Murphy-Phoenix Co.
My Brother's Keeper Inc.
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Nature de France
Nature's Gate Herbal Cosmetics
Naturessence
Nelson Chemicals Co.
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Nexus
No Common Scents
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Nutri-Metics Intl. Inc.
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Onflame International
Orjene Natural Cosmetics
Panacea II
Patricia Allison Beauty Sorority
Paul Penders USA
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Premier Industrial Corp.
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Sunrise Lane Products Inc.
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Tom's of Maine
Trans India Products
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Van Straaten Chemical Co.
Velvet Products Co.
Vita Wave Products
Viviane Woodard Cosmetics
Wala-Heilmittel
Warm Earth Cosmetics
Watkins Inc.
Weleda Inc.
Yes Soap Shop

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American Cyanamid Co.	Helena Rubenstein
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Armour-Dial Inc.	Jergens
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Bonne Bell Inc.	Jovan Inc.
Boyle-Midway	Lamaur Inc.
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Carter-Wallace Inc.	Lever Brothers Inc.
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Charles of the Ritz Group Ltd.	Max Factor & Co.
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Dow Chemical Co.	Sea & Ski Corp.
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EXCERPTS FROM THE LOG OF THE PETA EMPLOYEE WORKING UNDERCOVER AT BIOSEARCH...

3/72/88

"As part of a lawsuit Biosearch is involved in, an experiment was conducted in which two mice were drowned in a bottle of cooking oil. C., Dr. M., and S. all participated and made jokes throughout the procedure about 'calling the animal rights groups about this one.'"

3/8/88

"K. said that we'll be in trouble if we get a surprise USDA inspection, since the numbers of the ear tags used to identify the rabbits don't correspond to the numbers on the cage cards, as required. In addition, she said the ear tags used are actually designed for use on rats or chicks, not rabbits."

3/14/88

"Fifteen rabbits were killed today - injected them with T-61. It took K. from 3 to 10 attempts to kill each rabbit, and if she became frustrated with trying to insert the needle into the rabbits' ears, she picked them up and injected them in the heart. She stuck the needle into one particular rabbit 10 times, 4 times in the ear and 6 times in the chest before she succeeded in killing him."

3/7/88

"K. and I shaved 18 rabbits today and, again, K. was very rough with the animals. The clippers she was using were dull and frequently cut the rabbits' skin, causing them to struggle. K. yelled at the rabbits, repeatedly slammed them down on the table, and slapped them."

3/24/88

"The dog came in today -- the techs joked about naming her and suggested 'Dead Meat,' and 'Doomed,' among others."



3/23/88

"More rabbits killed and necropsied today -- the hearts of two rabbits K. necropsied were still beating when she cut them open. She said it didn't bother her and that she 'had seen it before.' Again, I noticed bruised kidneys in the animals I necropsied. C. said this was caused by holding the rabbits by the hips. K. holds them this way, as well as some of the animal care employees.

"I asked C. if it mattered that the same needle is used to kill 20 rabbits, and he said no because 'we're just killing them.'"

4/11/88

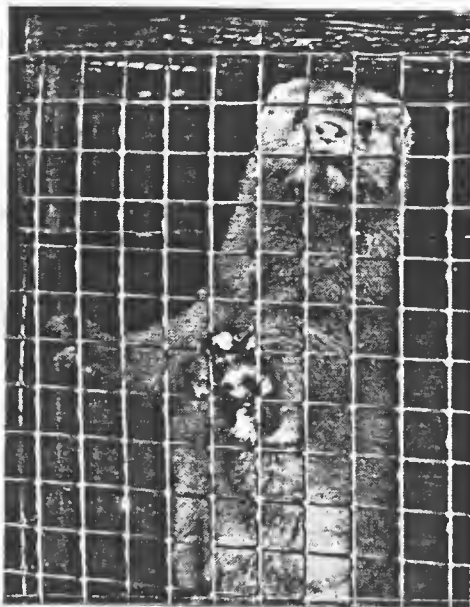
"Helped J. weigh rabbits being used in the Colgate-Palmolive study this afternoon. J. said later that she 'enjoys antagonizing' the rabbits by touching them on the nose ('They really hate that!') and, when they turn their backs to her, 'hitting them on the butt.' She said, 'Sometimes I'm really mean.'"

5/9/88

"I asked C. if the purpose of the testing we do here is to prevent companies from marketing products that are found to be dangerous -- he said, 'Hell no, the companies just do it to cover their butts. It's not required by law -- most of this testing is unnecessary.'"



6 MONTHS ON DEATH ROW



In the wild, this mink would roam over acres of territory for an average of 2 1/2 years. Instead, he has been condemned to a 6 month existence on a fur ranch, confined to a cage approximately the size of a rural mailbox. Inbreeding for desired textures and colors renders some of his kind blind, deaf and worse. His end will come swiftly and harshly when his pelt is at its prime, by methods such as electrocution, neck breaking and cyanide gas. One full-length female ranch mink coat can contain up to 60 animals. Such suffering and waste of life in the name of fashion. Please, don't wear fur.

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BUAV, 16a Crane Grove, Islington, London N7 8LB 01-607 1545/1892

By the time you have read this leaflet another 20 animals will have died in British Laboratories.

All over the world millions of sensitive, innocent animals are locked away in cages behind closed laboratory doors and tortured for the supposed benefit of human beings.

How much longer are we going to allow animals to be used as "scape goats" for our vices and faults.

In this country alone, every year, millions of animals are used in experiments. They are force fed with such noxious substances as weed killers, lipsticks, insecticides, dyes, drugs; they are forced to inhale the noxious fumes of tobaccos and burning plastics; they are used in chemical and germ warfare experiments; they are starved, electrocuted, psychologically disturbed; they are given lung transplants, heart transplants, liver transplants; they undergo specific pain experiments – the list is endless.

The results of these experiments rarely tell us anything which will actually be beneficial to human beings. Animals react differently to us and we often react differently from each other. What is lethal to a mouse may have no effect on a cat but may cause side effects in humans.

Drug companies make a fortune out of the thousands of drugs flooding the market place – many of which are duplications. While drugs are constantly being withdrawn because of their side effects, new "wonder drugs" replace them. It is a vicious circle and innocent animals are poisoned to death caught up in the middle of this frantic race for profit and power.

We do not need all the new products which flood the market place nor do we need all the new drugs. The World Health Organisation itself states that out of the 30-40,000 drugs on the market, only 220 are of any real benefit.*

While people receive expensive heart transplants, others die because they are denied basic health treatment. Improved sanitation and housing have played a greater part in the improvement of human health and the fight against disease than all the "wonder drugs" put together.

We have been brought up to believe that without animal experiments we would die, as medicine would still be in the "dark ages". We have minds and consciences of our own – how much longer will your conscience allow you to keep silent about the suffering and misery of millions of defenceless animals that have no voice with which to speak and plead for themselves.



The unnecessary torturing of animals is carried out by a large number of companies who test household products and cosmetics in a variety of situations on living animals. The culprits include Avon, Clairol, Clorox, Colgate-Palmolive, Gillette, Procter and Gamble, Revlon and others. There are at least an equal number of companies who don't use animal tests such as A Clear Alternative, Amberwood, Aroma Vera, Compassion Cosmetics, Key West Fragrance and Cosmetic Factory, M&N Natural Products, Natural Brand Cosmetics and dozens of others.

Household product and cosmetic companies make billions of dollars in profits each year, yet not one company puts even 1% of its net profits into developing, perfecting or validating non-animal testing methods. However, in spite of the industry's merely token efforts, non-animal testing methods have been developed. Computers programmed with information from human experience can be used to measure acute toxicity. Cell-culture systems can be used for both toxicity and eye irritancy toxicity. Rabbits can be replaced by organ culture systems - using human eyes from eye banks or the insensitive membranes of chicken eggs. In addition, manufacturers can simply use known ingredients, organic or natural ingredients, human skin patch tests or proper warning labels. Animal tests are not required by law - there are alternatives.



In the Draize Eye Test six to nine albino rabbits are placed in stocks to prevent them from clawing at their eyes to dislodge the substances. Only their necks and heads protrude. The lower lid of each animal's eye is pulled away from the eyeball to form a small cup. Into that cup the technician drops some milligrams of a substance to be tested. The eye is then held closed for several seconds. With a particularly caustic substance the rabbits scream in pain. The rabbit's eye is then observed at specific intervals to see how severe the irritation is. The results are noted on charts in case someone files a lawsuit against the manufacturer. The rabbits are then destroyed.

First hand knowledge of this treatment was obtained by Leslie Fain who worked undercover at Gillette's testing lab in Rockville, Maryland since she joined in Oct. 1984 as an animal care trainee. In a news conference on Sept. 25, 1986 she revealed evidence (like photos and taped conversations) as well as her own eyewitness accounts of barbaric animal treatment. They did everything from force-feeding deodorant to animals to putting Foamy Shaving Creme and Liquid Paper in rabbits' eyes. Among the Gillette products tested on animals were such items as Soft and Dry and Right Guard deodorants, White Rain, Tame and Silkience Shampoos, Aapri and Jafra Skin Care Products and inks in Paper Mate and Flair pens.

Please care about this issue at least enough to talk about it with others. We cannot let this cruelty continue.
For more information write:

PETA - People for the Ethical Treatment of Animals, PO box 42516
Washington DC 20015

ARK II 542 Mount Pleasant RD., Suite 104, Toronto, Ont., Canada M4S 2M7

THE SLAUGHTERHOUSE CARCASS

When the pig is killed the first operation is immediately to withdraw as much blood as possible, and the next is to remove the viscera. Rapid evisceration is necessary as the heart and lungs contain a good deal of blood in spite of bleeding. This is very rapidly attacked by putrefactive bacteria and the faecal matter in the intestines contains bacteria in enormous numbers.

RECIPES

sloppy joes

1 lb. dry soy grits--soaked overnight and cooked a couple of hours until tender (whole beans may be used instead and blended in a blender until nearly mush)
 2-4 cups tomato sauce
 2 medium onions--chopped
 1 small tomato--chopped fine
 2 tbs. tamari (natural soy sauce)
 1-2 tbs. oil
 3 tsp chili powder
 1/2 tsp. sea kelp
 salt to taste
 few dashes each allspice and cayenne
 whole grain buns or bread

In a large skillet heat the oil and saute the onions for 2 mins. on medium heat. Add tomatoes and saute all until tender. Add herbs and spices and soy grits and saute for another 5 mins.

add the tomato sauce and rest of the ingredients and simmer on low heat for 30-60 mins.
 serve sloppy joes on a whole grain bun, and freeze any leftovers.

muesli (a breakfast cereal)

4 cups rolled oats
 1 cup almonds or other nuts
 1/2 cup sesame seeds
 1/2 cup sunflower seeds
 2-3 tsp. carob powder or
 1 tsp. cinnamon
 1/2 tsp. salt

mix all dry ingredients together.
 store in fridge or cool, dry place until needed for breakfast.

add hot water and let sit for 15-20 mins. Add honey or soy milk if desired.

nutritional yeast "cheese" sauce

1 cup nutritional yeast flakes
 1/2 cup flour
 1 1/2 tsp salt
 2 cups water
 1/2-1 cup margarine
 1/2 tsp garlic powder

mix dry ingredients together in a saucepan. Gradually add water, stirring with a whisk. Place on heat and stir until it thickens and bubbles. Let it bubble for about 30 secs and remove from heat. Whip in margarine.

soysage

4 cups soaked and cooked soybeans
 2 cups whole wheat flour
 1 cup wheat germ
 1/2 cup oil
 1 1/2 cups soymilk (or other liquid)
 1 cup nutritional yeast flakes
 1/2 cup tamari
 3 tsp. oregano
 2 tsp. salt
 1/2 tsp. cayenne
 2 tbs. brown sugar
 2 tbs. garlic
 2 tbs. wet mustard

blend soybeans in blender until mushy, but still somewhat lumpy.

mix blended soybeans with rest of ingredients.

oil an oven-proof bowl or empty tin can. Fill it with mixture, and cover with tin foil. Place on a rack in a large pot and steam covered for 1 1/2 hours.

let it sit until cool, then slice it and fry it.

soy butter

3/4 cup soy flour (full fat)
 3/4 cup water
 1 tsp salt

cook in double boiler for about 20-30 mins. whip in 1/2 cup oil with a whisk or egg beater until smooth and creamy. (don't worry about the color--it's supposed to be that way!)

"ice cream"

blenderize bananas with a few cashews or peanuts. Place in storage container and put in freezer to let it set. When hardened, eat for dessert or snack.

cashews for breakfast (1 serving)

1/2 cup cashews (or other nuts)--place in oven at 210 F overnight (or at 275 for an hour or 2)

zucchini bread (or carrot) (makes one large loaf)

2 cups whole wheat flour
 1 cup zucchini--grated very fine (or carrot)
 1/2 cup corn syrup
 1/2 cup soy milk
 1/2 cup oil
 3-4 tsp. baking powder
 1 tsp. vanilla
 1/2 tsp. salt
 optional: 1/2 cup drained crushed pineapple

cream oil and honey together. Beat in grated zucchini (or carrot). In separate bowl, mix dry ingredients and then add to the wet mixture. Add milk, vanilla and beat well.

scoop into an oiled and floured pan and bake at 350 for 50-60 mins.

vegetable soup (serves 6-8)

4-6 cups water or veg. stock
 1 cup beans or peas
 1 cup mushrooms--sliced
 2 tomatoes--chopped
 2 potatoes--unpeeled, chopped
 1-2 stalks celery or 1 green pepper--chopped
 1-2 carrots--sliced thin
 1 onion--chopped
 optional: 1 cup corn
 2 tbs. oil
 2 tsp. each parsley and tamari
 1-2 tsp. vegetable broth or 2 veg. bouillon cubes
 1 1/2 tsp. salt
 1/2 tsp. each basil, sea kelp and oregano
 few dashes cayenne

*add about 1/2 cup of barley to make a full meal.
 (otherwise serve with another grain or legume, ie. a dish or w.g. bread.)

saute onions and mushrooms in a large soup pot until onions are translucent. Add water, vegetables and rest of ingredients.

cook on a low-to-medium heat for 40-60 mins.*

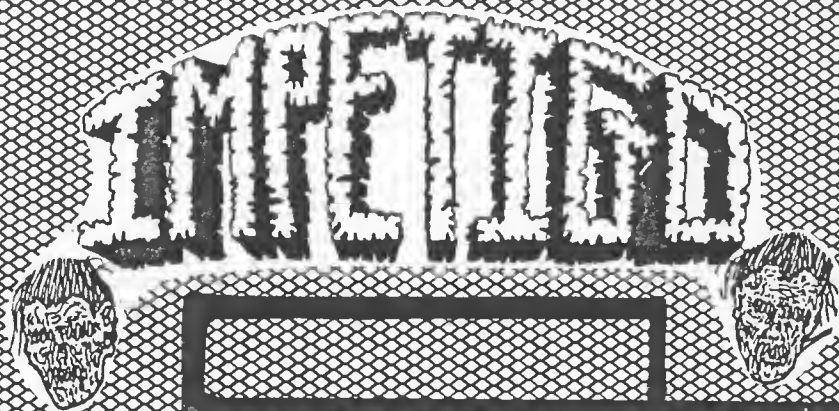
soy milk (flour method)

(one can generally buy two kinds of soy flour: one is defatted and the other is full-fat. For some recipes the defatted flour is better, but do not substitute one for the other. For this recipe, full-fat flour is required--it has none of its oils removed.)

4 cups soy flour
 12 cups water

bring water to a boil. Take some water aside and mix it with the flour to make a thick paste. Mix the paste back into the boiling water using a whisk. Lower the heat and simmer for 20 mins., keeping a close watch on it as it has a tendency to boil over very easily!

strain through a clean cloth (thin cotton or nylon) placed in a colander or strainer set over a pot (which collects the liquid). can be kept in the fridge like cow's milk. May be had with a pinch of salt, blended with cinnamon, a banana or other fruit, or sweetener, or mixed into recipes requiring a milk substitute.



The following interview was done by mail with Mark Sawickis of Impetigo who also does Uniforce zine. He had some interesting things to say and has got one cool attitude so do yourself a favour and check out both his band and his zine. Thanx to Mark for answering the questions and for sending the photo. You rule dude.

Okay, How about some basic questions to start off.

1. When did Impetigo form?
Well, we formed in July of 1987, Stevo and I had been wanting to form a band for quite some time so when Stevo moved up here and his other band Sgt. Rock broke-up we got together and did a show that Sgt. Rock had set up. It's been a good time.
2. About how many live shows have you played?
Well we have our 12th show on Oct. 31st so I guess that means we've played 11 shows so far, 9 of them were here in town and two of them were out of town. Our 31st show is in Carbondale - that should be wild. Most of the shows have been fun - a few were lame though.
3. Have you played out of state?
No, we'd love to play out of state but I don't think we are that popular yet - soon I think we'll go up to Chicago or possibly a show in Milwaukee, WI, with Dr. Shrinker. They rip.
4. Any plans to come up here to Canada?
We'd love to cause Canada seems to have a great scene, so many killer bands come out of Canada - it rules. But I don't think we will be able to very soon, we need to get some sort of vinyl out first, we need to get into a studio some time.
5. What have you released in the way of recorded material?
Unfortunately all we have released so far is our official live demo entitled "All we need is Cheese" We hope to be coming out with something within the next month or so - maybe a reh/live demo of all new songs and different versions of our old songs - some have changed quite a bit. We have a studio picked out but we need alot of money for that. The "All We Need Is Cheese" tape is a 30 minute soundboard tape and is still available for \$2.00 US and Canada and \$3.00 overseas.
6. Any plans for vinyl soon?
Only plans right now, that will be a ways down the road, when we get our studio demo out we'll see how people react to that then if they like it maybe we can do a 7" first.
7. How long have you been doing the Uni-force zine?
I have been doing Uniforce zine for about 2 1/2 yrs now, it's going really good now. It's gotten much better and bigger than I would have ever thought. #5 is due to come out in about a month or so - it'll be my best yet.
8. What was the reason you started Uniforce?
I started the zine for 2 reasons, to help spread the word about cool less known bands, and to stop rip-offs. I'd been ripped off by so many bands/zines (I sure know what you mean Mark, ed) in the past - I'll never rip anyone off. Now I cover some of the bigger bands but I will always cover some less known bands to give them deserved exposure.

9. Is there any message you're trying to get across either through the band or the zine?
The band really doesn't have any big message, mainly just to have a good time and be as intense and interesting as possible. The zine was originally done to help unite metal and hardcore, that's why the name Uniforce - a Unifying force. By the way hello and thanks to Chris Merrow for that name. Now I'm going to use the zine to try to destroy all these factions in the scene like straight-edge, political, non-political, hardcore, punk, metal, nazi. All that shit is starting to divide the scene so much. I just wanna say that you get into the scene to be different and be yourself then you have all these factions saying you should be like this or that or you aren't cool. I support the scene for music and friendship that can develop out of it. I don't agree with what all the bands I like say but I'm not going to put them down because that are doing their own things. Im getting sick of all this and it's making me tired. Why can't everyone be friends no matter what you do.
10. Do you have other interests besides the band, zine?
Oh yeah, my main interest is my future wife to be, we spend alot of time together. I answer a ton of mail and like to watch lots of horror/gore movies, go check out bands, read other zines and do a little responsible partying.
11. Any political interests?
Not too much, especially since politics in the USA is such a circus. Everyone involved is so fucked. I hear all these people say it's so important to be political. I think it's important to know what is going on but you don't have to be 100% political - politics just leaves me with a bad taste.
12. Assuming Impetigo is not a full time thing, what else do you do, work, school, etc.?
Yeah, it's not full time, besides the zine and what I put in answer #10 I go to Illinois State University full time as a finance major, I also work part time in our college food service. Those things pretty much keep me busy around the clock - I only sleep 5-6 hours per day in order for me to keep up with everything.
13. Have you gotten support outside the U.S.? Europe, Japan, etc.
We get alot of support from outside the US, I'd say Canada and Europe is where we get the most support but I've also gotten a good deal from South America and a few letters from Japan, Australia, Poland, East Germany and Mexico. South America and Mexico is really growing fast scene wise.
14. How's the Chicago scene - bands, participation, etc.?
From what I know about the Chicago scene, its not bad - the big bands draw huge crowds - but local bands don't always get the support they deserve. They need some steady clubs - it really sucks as far as places to play is concerned. There are lots of killer bands, Macabre, Syndrome, Aftermath, Abomination, Bhopal Stiffs, The Plague, Unified Field, Burnt Offering, Doomsday, GG Allin, Not-us but it could get better I think. I don't get up there a whole lot though cause its kinda far and I'd get lost.

15. Does Normal have a scene of its own?
Sort of I guess, we used to get alot more shows but the only club we got is fucked cause the owner is an idiot asshole money hungry lying dick. The only other cool band now is Naked Hippy. We do occasionally get some cool shows though. It could be better or worse.
16. What do you think are some of the positive aspects of the crossover of styles - hc/metal?
Some of the positive things are more people into both sides so that means more exposure for both styles of music due to lots of zines. Hopefully it is getting rid of some close mindedness that exists too. People may become friends now when they never would have before.
17. Are there negative ones?
Quite a few, more fake people get into the scene, it is becoming much more commercialized too. Lots of big business and rock star attitudes are starting to develop.
18. What do you think about hardcore bands who compromise musical and personal integrity by signing to big labels?
It's lame - I don't think alot of bands intend to do it but once they get big they want to stay big and they change. If they can honestly say they are happy then it's their choice but I think they lose their audience of real people and pick up all the fake leeches. It's sad.

19. From what you have seen, do you think hardcore is becoming more popular, does there seem to be more people becoming actively involved or is it simply becoming trendy to be punk rock? In a way but the so-called hardcore bands that have become popular have so much metal in their music I wouldn't really call it hardcore. I can't think of very many popular hardcore bands. I would say that there are alot more trendy people getting into it but there also has been a rise in truly sincere people too - its just like everything else now, you have to take the good wit the bad. The worst thing about underground bands getting big is that they start to become more and more out of touch with their fans. I don't care what "they" say I've written to bands like D.R.I. (3 times), Nuclear Assault, Anthrax etc. trying to get an interview but no reply - I don't care what anyone says that's fucked up. Sure you can't answer all mail but you could at least answer an interview - most of these bands won't deal with smaller mags anyway - unless you happen to catch them in person. D.R.I. ripped me off a 7" - I sent them the money then wrote 4 or 5 times and never got shit.

20. Is the line up still Stevo, Dan and yourself?
Yeah, the band line-up is still the exact same. We are all good friends and that's important in a band situation.

21. Any final comments?

Yeah thanks alot to Paulo for the interview, hello to Chris Iler too. You guys are killer, god radio show. It's cool that you're doing a zine, they keep the true underground alive and support good bands that otherwise wouldn't get support. And I'm not meaning to rag on bigger bands cause they are big. There is nothing wrong with that as long as you maintain some contact with your true fans. Well I guess that is all take it sleazy. Oh hello to my mates in Canada, Guy, Denis, Ben, Joe, Mark and everyone else.

IMP=TI GO

c/o Mark Sawickis

307 Lindell #1/Normal, IL 61761
(309) 452-9270



POLITISHIT

Many fanzines appear to write from a particular slant - straight-edge, communist, right-wing, left-wing, anarchist, feminist (the list goes on). This zine, while trying to remain aware, takes no political stance. Indeed, if my political ideas could be summed they would be probably best represented by theoretical anarchism. Of course, theoretically any system works, be it democracy or communism; it's in the actual application of theory that we run into difficulties. It is very simple: With government there comes oppression. There can be no freedom with government, and there can be no peace without freedom. So while I try to remain politically aware, the reality is that all governments are fucked. Politics is a matter of voting for the candidate or party that most reflects your own viewpoint, and it usually means choosing the lesser of the evils, a reality that is difficult to come to terms with. One could endlessly and idealistically hope for a world without borders, money, poverty and greed, but this utopian way of thinking offers little comfort in today's society. This does not mean that these are not things to strive toward, indeed, if we could create a "perfect" subculture, that of an alternative scene, that in itself would be an incredible achievement.

The best of political theories have at their core ideas of a classless society existing without centralized authority and therefore without oppression. In a responsible society, the idea of a police force or a military is done away with as everyone would extend their freedom only as far as the next person's freedom begins. Money replaced by the barter system; education and training can be taught at home. From each according to their abilities to each according to their needs.

Well, many of these ideas can be, and realistically are applied on a small scale. It is ridiculous to assume that everyone could operate with the same priorities and objectives in mind, striving for the common good. But we can start now within our scene. Change doesn't come about by sitting and waiting for it to happen. Initiate change yourself and let it grow from within. Become active, participate and talk with others. Destroy apathy. Let's create a true alternative.

Preacher sentenced to death

NASHVILLE, Tenn. (UPI) — A jury yesterday sentenced Pentecostal minister John David Terry to death in the murder of his church handyman.

Terry, 44, was convicted Thursday of murdering and decapitating James Matheny and then setting his church, the Emmanuel Church of Christ Oneness, on fire in an attempt to fake his own death and cover up the murder.

Terry said "screaming voices" in his head caused him to kill Matheny, remove identifying portions of the body and set fire to the church.

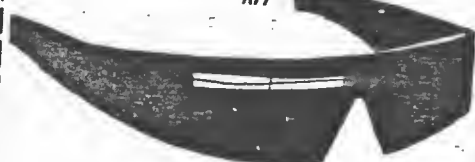
One is led to believe that one enjoys liberty, choice, and individuality, but this is merely an illusion

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My Guide to Success for Up and Coming Thrash metal bands in 3 Easy Steps and One Sure fire gimmick

- Step 1. Be seen wearing shirts of cool hardcore bands that you've never seen.
- Step 2. Don't play gigs until after your second album or fourth video, whichever comes first. (Creates a demand for your product).
- Step 3. Make sure you skateboard, or appear in such illustrious magazines like Kerrang or Metal Forces with skateboards by your sides.

If all else fails, pay James Hetfield to wear one of your t-shirts in one of his fashion layouts in Hit Parader or Creem Thrash Metal. Guaranteed success.



Neurosis "Pain of Mind"

Another great release from the label that has brought us Sacrilege BC, Clown Alley and Poison Idea - Alchemy Records. 14 raging tunes - heavy and original sounding hardcore - bits and pieces reminiscent of aforementioned bands without actually sounding like anyone in particular. Add one part CCC, one part Blast, one part Poison Idea, well, you get the idea. Blistering hc with crunchie breaks this is one slab o wax thats sure to please. One of this years best releases. Alchemy Records p@

Napalm Death "Peel Sessions"

What you've come to expect from Napalm Death. Peel session from Sept. 87 features incredibly fast, short, intense tunes with vocals like you wouldn't believe. 12 songs in less than six minutes. Wow. Strange Fruit Records p@

DRI "Four Of A Kind"

New one from the Ibexiles picks up where Crossover left off. Maintains a decent approach lyrically while offering nothing new musically. 'All for Nothing' captures my attention but its uninspiring metallic hardcore for the most part. A disappointing release from a band with great potential. Metal Blade Records p@

Ripcord "Poetic Justice" ep

Great followup ep to their devastating Defiance of Power lp. Powerful and hard-hitting hardcore. Cleaner vocals and overall production give this a different feel than the lp but its no less intense. If yer a Ripcord fan you're probably gonna get this anyway, if you weren't impressed with D.o.P. give this a listen-you may be surprised. p@

Missing Link "Metallibut Torque Bastard" ep

Debut vinyl release from this Pickering, Ontario band. Four melodic, catchy hardcore tunes with some great personal lyrics. Energetic but not frenzied, this one might be too soft for you deathcore thrashers but for those into the Descendents/7 Seconds/Marginal Man inspired sound, pick this up. 811 Stroud's LN. Pickering Ont., Canada L1V 3M2 p@

Bathory "Under the sign of the black mark"

My first impression of this lp was not a favourable one, but after repeated listens this one grows on ya. Ok, it's not all that original, still the basic Bathory sound, but there are some standout tracks - Equimanthorn, Enter the Eternal Fire, and Chariots of Fire, Kill. Sure the Satanic evil guy image remains, and they use so much delay on those vocals you can still hear 'em five minutes after the album's over, but overall I think its their best effort and a must for death metal aficionados. New Renaissance Records p@

Attitude "Kein schlaf bis Deutschland" ep

What can I say? I loved Attitude Adjustment and this is one step further. Five incredible songs; well played well produced, intelligent and powerful hardcore. Buy this. We Bite Records p@

Bloodcum ep

Another release in the hardcore demo series. Two brothers of the guys in Slayer, (Hanneman, Araya) this is another ep that totally kills. Six raging tunes, Happily Married stands out. Imagine Slayer playing straight-ahead hardcore with Kurt Brecht of DRI fame on vocals, with half the number of Slayer leads and that should get you pretty close. Recommend- Rags Records, 2207 W. Whittier Blvd, Montebello, CA 90604 \$7.50 US funds. p@

Wehrmacht "Biermacht"

The latest vinyl offering from Wehrmacht, and an improvement it is over "Shark Attack" A bit more thought put into the songwriting while retaining the speed and intensity of their last album. A couple of members are also in Spazztic especially in the humour department. Overall, a fine effort. If you liked "Shark Attack" scoop this one up immediately. If you're unfamiliar with this band expect speedy, and intense hardcore delivered at 1000 mph with heavy breaks and lyrics dealing with beer, gore, beer, munchies, beer, hangovers... you get the idea. New Renaissance Records. p@

PAULO'S

OLD Old Lady Drivers lp

America's Napalm Death? Speedy grindcore in the vein of ND, at times reminiscent of Wehrmacht. Features Jim and Ralph from Regurgitation so you know it's totally mad. They even do Regurg's 'Bathrooms Rule' Need I say more?

Razor "Violent Restitution"

Infuckincredible. If you've ever had the slightest appreciation for the Razor sound, get ready 'cause this one's gonna rip flesh. Fourteen, yes fourteen, ultra fast and intense tunes. A lot of the credit can go to their new drummer Rob Mills who absolutely destroys his kit with merciless onslaught. Another newcomer, Dave Carlo's brother Adam, has taken over bass duties. The result of the new lineup - the most devastating Razor album to date. Lyrically, nothing special - pretty typical stuff, the music however is far from ordinary. An amazing release after a somewhat disappointing Custom Killing. Yes, Razor are back. Fist Fight Records p@

Negazione "Little Dreamer"

Latest lp from this Italian outfit. A bit of a direction change musically for this group. Not the underproduced, frenzied hardcore thrash attack we've come to love and expect, but a more polished metal-edged approach. Sounds like they've been listening to 'Animosity' a lot and it works for me. Not a dull, generic metal approach like DRI but a new evolved style for Negazione. I like it - it's metallic but not at all regressive. No sell out for a wider audience here - this is pure intensity and there's even a couple of acoustical numbers to mellow out to at the end. In both Italian and English. Nice job. We Bite Records p@

Celtic Frost "Into the Pandemonium"

Well, well, this certainly is a controversial lp. I think Celtic Frost must have alienated a large portion of their former audience with this one. When I interviewed Martin Ain on CF's tour with Voi Vod, he warned that the next lp would be radically different from the last. True to his word this lp integrates classical instrumentation with the classic Celtic death 'n' doomy sound. It took me a couple of listens but this lp absolutely won me over. It stands up there with Morbid Tales or any of their previous releases. It is in fact their best album to date; well structured, well played progressive metal. Tom Warrior's vocals are something entirely new on some tracks. A soft, almost agonizing type of singing. I'm sure most of you have either heard this lp by now or have heard about it - my point - give it another listen. Die hard Celtic fans may find the new style hard to accept, new listeners may be more open minded and find this a real treat. If you're into totally unique and original European-style death metal, pick this up. Noise p@



Mucky Pup "Can't You Take A Joke"

I decided to review this as an afterthought - mainly because I decided to review this as an afterthought - mainly because my impression of this differs from mikes. There is a certain amount of power here, but i don't find them so refreshing and original. Typical New York sounding moshcore a la M.O.D. with comparable lyrics. Fun only if you find knocking homosexuals, jews, etc., funny. p@

Slayer "South of Heaven"

Yep. It's finally out. The one we've been waiting for. In the long interim between this and 'Reign in Blood' I was expecting a lot. After it was delayed beyond its Dec. 87 scheduled? release I was expecting a whole fucking lot. But as was the case with CF's 'Into the Pandemonium' this slab has won me over. Yes, it is a departure of sorts from RiB. And yes, Tom even 'sings' on a couple cuts. But the Slayer crunch and skullcrushing brutality is there. And so's the speed. Mr. Lombardo is there and at the ready to kick into overdrive, double bass in hot pursuit of King/Hanneman's twin attack of six-stringed ferocity. Do I like this one. Hell yes.

I could have done without the covering of Judas Priest's Dissident Aggressor however. An original in its place would have been more appropriate. It sounds like something that should've been put on 'Show no Mercy' but it's a short letup on an album full on power. It's not 1000 mph all the way through, most songs being structured in the fast/slow/fast Slayer vein plus a couple of grinding numbers, but give this one a couple of listens before you judge too harshly. And if you're still unsure, Hanneman predicts the next one's gonna be a scorcher a la Reign in Blood. Lets just hope it comes a little sooner than South of Heaven did. Def Jam p@

Prong "Force Fed"

Second vinyl release from this NY band. Twelve song lp that continues in the Primitive Origins tradition. Originality is the key word here as Prong have developed a style which is exclusively theirs. Owing as much to metal as to hardcore, this band has fused the two styles and created a refreshing blast of hardcore mayhem with inspired lyrics. Recommended. Spigot Records p@

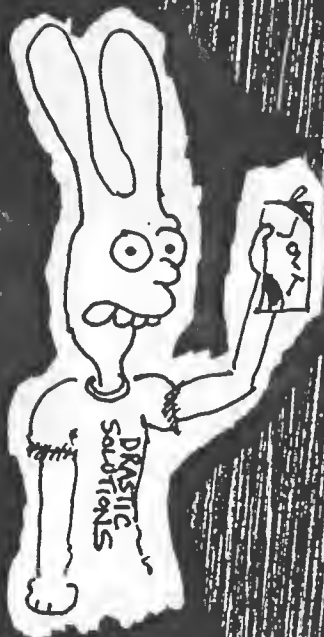
Kreator "Out of the Dark...Into the Light"

New ep from these German thrashers. Five songs - one new, one cover, three live. The new song is in the fine Kreator tradition, but I could have done without the covering of Raven's 'Lambs to the Slaughter'. Fine live versions of 'Terrible Certainty', 'Riot of Violence', and 'Awakening of the Gods'. A decent release by one of the better thrash metal bands. Noise International p@

Sons of Ishmael "Pariah Martyr Demands A Sacrifice"

Debut lp by Toronto's own sons. Unfortunately may be their last vinyl release as they've broken up. Though the lp suffers from underproduction, the intensity of the songs more than make up for the lack of power. Some inventive songwriting, excellent lyrics and a couple of cool covers make this one a winner. One damn fine band and a swell bunch o guys - they'll be missed. Over the Top p@

MIKE'S



Ok, I believe this is the place to give some "credit." The decision to do this zine came together after reading Spring '88 issue of Blackthorn (true metal mag from Denmark). Not only those guys are lost, an exact opposite to the shit they're saying would be closer to the truth. Stupid, commercially oriented bands get praised in spite of obvious lack of artistic inspiration or valid moral convictions. And of course some of the most outstanding bands (such as Voivod, Sacrifice, Sodom) don't pass without a bad comment of some sort. Such misleading yet widely published compilation of concentrated idiocy I can not possibly ignore. My personal conviction is that in this music marketplace (or scene, or whatever) that is oversaturated with meaningless bullshit, we need bands that show an above average creative talent and convincing attitude. From this standpoint I will only positively mention offerings that provide a creative alternative and a refreshing change from the endless categorized crap we've heard before too many times. A thing to consider, though, is the time factor: From the time I discover a new exciting band it only takes few weeks before I absorb the information and the album sort of fades in my tape collection. Then something new appears and the process repeats itself. So therefore I wish to point out that these reviews were written in the summer of '88. This is the happening stuff at that time.

Mike

Bathory "Under the Sign of the Black Mark"

Everybody knows 'Dark Angel - Darkness Descends' and 'Death - Scream Bloody Gore' albums, right? Good stuff with a bad sound (production, mix, whatever). Well, this is the same case, only more so. Music powerful and unique (eventhough it's pretty simplistic) but the production.... I don't know. The reverb - delay effects are being used to such extent (especially on the vocals) that it makes it hard to distinguish what the fuck is going on within this wall of noise. One thing though: it gets massively better if you're hearing it the second, third, fourth....time. If you like 'Pleasure to Kill' by Kreator, you'll love this but you gotta give it a chance, perhaps a few. To describe it: Death-Doom-Horror metal with scarry deathly vocals, church organ and chanting. If you'd like to add a bizarre death metal album to your collection, get this, but don't go stomping on it after havin' heard the first two minutes. New Renaissance mike

Bloodcum ep

Ok, since brothers of Tom Araya and Jeff Hanneman play in this band, it's exactly what you'd expect - hardcore versions of Slayer with a lot of frantic guitar leads. On the other hand, the lyrics deal directly with reality. You get all the words on the inner sleeve (except for the last one 'Happily Married' but you can hear that one clearly from the song), so check it out. This shit kills and although it may be hard to get at some places, its well worth it. Wild Rags Records mike

No Mind "Tales of Ordinary Madness"

Another T.O. alternative band. Too raw and raunchy for rock 'n' roll, too well thought out for hardcore. Good fucking lyrics, unstable drumming, insane guitar leads. There's a definitive attitude pouring out of this album. The way the tunes are executed on this platter isn't exactly very tight at certain places, but it's great anyway (or should I say in spite of it?). Lone Wolf mike

Voi Vod "Dimension Hatross"

What can I say about this except that it's by far the most incredible album released ever. This of course should be no surprise since last years "Killing Technology" proved VoiVod to be the most inventive, original and amazing band to date. Not only the musical and lyrical content easily surpasses anybody else's, these guys have been able to progress incredibly with each release. You're probably gonna have to hear this quite a few times before you can start imagining the enormity of this band's potential. This is totally beyond comparison, classification or any kind of rating. For those who appreciate intellectual, innovative, original, structured, orchestrated and truly bizzare music taken to the limits of human capability, this is salvation. Noise mike

Blind Illusion "The Sane Asylum"

Hello there, you unprejudiced freaks in search of the unique and bizarre. This bud's for you. Not hardcore, not metal, not jazz, not classical, not just a fusion of the above - welcome to insanity. No, really - this here is some talented shit - not slow, not fast, not heavy, not mellow - what the fuck is this? Originality, imagination and open mindedness (anybody??). The title track, Blood shower, Vengeance is Mine, Death Noize, Kamikazi, Smash the Crystal, Vicious Visions, Metamorphosis of a Monster. Certainly worth reading the lyric sheet (Obviously, Canadian manufactured copies don't come with such freebies, only imports. Hi.) Combat mike

Destruction "Release From Agony"

What a beautiful acoustic intro. What an ultra-fast classical lead. What a sound. Ok, these guys are getting dead serious about making it big. And indeed, it is already taking its toll on this album. By far not as bad as Testament or Death Angel, but Megadeth and Metallica circa their third albums come to mind, when you hear this. Musicianshipwise and productionwise - it's great, but the music itself - tired and bored - makes even just the first side sound too long. The second side seems twice as long. Enough. Steamhammer mike

Kreator "Terrible Certainty"

This is one band that don't let success stand in the way when it comes to whipping out some serious thrash metal tunages. This is by far the best Kreator vinyl, very polished yet with a heavy progressive edge. Standout trax: As the world burns, Toxic Trace, One of us and the closing cut Behind the Mirror. I hope their video (Toxic Trace) will bring them some serious recognition. Definitely a deserving band. Noise mike



Attitude "Kein Schlaf...." ep

I'll admit to being more of a metal freak and have just about no clue where things stop being metal and start being considered hardcore, but when something's good, it's good, no matter what you call it. And this ep - it's GREAT. Very energetic and catchy. Homeless crew, Practicing for War, Third World Child, When Worlds Collide, Save Thy Brother - you know these guys have things to say besides playing with absolute frenzy - FUCKIN 'A' We Bite mike

Crud "The Toilet's Working" demo

Eventhough the quality of the third generation copy I'm listening to isn't very great the actual content is. Refreshing hardcore approach, sense of humour, well played and mixed. What more can I say? Ten trax; standout tunes are: Deathstyles of the poor and lowly, Crude, Rude, Ugly and Drunk, Arabian Bullshit with a fast part, The shit kicker, and TV fun with Peter Gunn. Demo well worth getting. mike

Acid Reign "Moshkinstein"

This is a groovin' metal band from the U.K. that just released their debut. The emphasis is on substance, not speed - which in this case rules. Add pretty unusual vocals and you get a unique sound on its own. Although you need not bother reading the lyrics, the drumming makes up for that. Sensible and well arranged rhythms and beats. The whole thing isn't polished very much; pretty rough sound, erratic vocals, fluctuating speeds in the same songs - all that creates a live and moody album. Truly bizarre. If you appreciate things well out of the ordinary, you'll dig this. Under One Flag mike

Slayer "South of Heaven"

Well this is when the inevitable finally happened. In the Spring of 87 'Reign in Blood' made Slayer the gods of thrash only to be swept off the Earth's surface by Sacrifice's and Sodom's new albums the same year. Probably realizing they had no place in the true underground scene no more, they gave up and joined the other sappy and lame commercially oriented speed metal acts that can be found interviewed in Hit Parader, side by side with Poison and White Lion. Great. What can be said about this album musically? Except for 'Ghost of War' that actually sounds like Slayer, the rest is somewhat of a cross between Metallica and Judas Priest. It's ridiculous plus they were really drunk when mixing this comic compilation. Def Jam mike

Sodom "Persecution Mania"

Fuck, this ain't gonna be easy. Ok, let's hit it from this side.

This is by far the heaviest sounding album released so far. But that doesn't mean these guys don't play some brilliant stuff and have a perfect feel for what they do. I don't wanna sound too hyped on this but hell, there's nothing like this shit - OK? NOTHING. I'd go so far as saying that if you own Sodom and Sacrifice albums you might find it difficult to appreciate Slayer, Ha, Ha.

But back to this album: If you don't mind that the tunes go on for more than 4 minutes sometimes, there's very little that can go wrong with it. The simplistic, but ultra powerful approach is Sodom's trademark, and you can judge what it does to their cover version of 'Iron Fist' Power that Motorhead could never dream of (never mind contemplating to achieve) They're even heavier and more efficient on their own tunes. In spite of all this, Sodom weren't allowed to tour North America (courtesy of US immigration) this summer. But don't worry, you'll never be forbidden the opportunity to see Anthrax, Exodus and other psychedelic goofs of this world. Steamhammer mike

Tankard "Chemical Invasion"

Most of the tunes on this album deal with one of the utmost necessities of life: beer. But whether you're totally pissed or just on the way getting there, you'll appreciate this. This shit rules but I'll have a hard time describing it. Ok: #1, most of the time fast. "Fast" fast. #2, Incredible powerful voice. #3, Although the whole thing is pretty much the same, it's very unusual and believe me, if you've had a beer or two, you won't dare push the stop button on your stereo until this is over. Avoid hang-overs, stay drunk. Noise mike

Pailhead "I will refuse/No bunny
I've already read this ep reviewed in a couple of zines and every one of them was positive. No wonder. It contains two very well written and produced trax that are both unusual and emotionally intense. Good stuff. Wax Trax Records, 2445 N. Lincoln Ave, Chicago IL, USA 60614 mike



Sacrifice "Forward to Termination"

Don't have to compliment these guys too much I don't think. Death metal the way it should be: inspired, exciting and refreshing form of music. The emphasis is on intensity, heavy, grinding parts, plenty of changes, overall tons of creativity as well as energy. The definitive death metal album of '87. One more thing: Sacrifice live kill, namely we had this fest called the Toronto Metal Massacre, and all these US bands (At War, Blessed Death) totally sucked in comparison, and the unfortunate Whiplash and Razor (who got to play after Sacrifice's set) couldn't get any audience reaction at all. I thought it was totally hilarious. By the way, there's a new album in the works. (Actually they're waiting for a major label response before they do any more recording; they do have a few new tunes however. p@)

And one more thing, actually a WARNING: Cassette tapes manufactured by FRINGE products sound terrible after a few months so keep that in mind or pick records. Diabolic Force mike

Pigfarm "Hold Your Nose"

A local band with an impossible to describe sound. Country music on the verge of hardcore, perhaps. Melodic and overall pretty mellow tunes with driving drumbeats and vocal harmonies. It's unique but I guess you gotta be either into this kinda stuff or very openminded. I mean, i can't see too many death metal freaks going wild on this, but at the same time it's inspiring alternative music and that's what counts most. X Records mike

Mucky Pup "Can't You Take A Joke"

This is a heavy duty funcore band. Heavy thrash background and humorous vocals thrown on top - good danceable music Nazichism, Laughin' in your face, Bushpigs and Mr. President are just a few of the 16 topics that occupy the space of these thirty minutes or so. To say the least it's refreshingly different. mike



Show Review - DRI, Kreator, Holy Terror Concert Hall, Aug. 21

Ok, I missed most of Holy Terror so I can't really comment on their performance, but I was told they put on a short but decent show. Kreator was up next and raged for about 40 minutes or so, playing cuts from their three lp's. Flag of Hate, Pleasure to Kill, Tormentor and Toxic Trace were standouts. Again this year they felt the need to have a drum solo which I find to be totally useless and boring. Five minutes of ridiculous pounding and crowd chanting but it was a small break in an amazingly intense set.

DRI were last of course, and put on a decent hour and a half show. There was some of the most intense slamming going on up front during Kreator which only intensified during DRI, with non-stop stage diving and balcony diving. This is something that I'd like to comment upon. If anyone who's reading this does such ridiculous feats like jumping off the balcony or PA columns feet first onto peoples heads, why don't you think about what you are doing and WISE UP. What yer doing is dangerous and stupid. Someone could end up seriously hurt. Not only that but the promoters could get sued and voila - no more shows. I know you think you look cool and it impresses your friends but try to have a little consideration for others, okay?

Also, while I'm on the subject let's discuss the issue of slamming. I see it as little more than a bunch of football players bashing each other around to see who's left standing at the end of a song. I'm standing at the edge of the pit trying to watch the band and getting bashed into by inconsiderate morons. Now i'm a pretty big guy so I can take it more than the little guy next to me or the female beside me but they really suffer the worst of the attack. They paid just like you did to see the show and have the right to do so without being bashed into. I know, I know it's fun. And I used to do it and still do from time to time. It's emotional music. My point is to have some consideration for others. When I see some jock-type smashing into everyone with the meanest scowl you've ever seen plastered on his face, and then go over to his friends bragging and grinning about how he's king of the pit, I have to wonder what the hell has happened to our scene. I know i've digressed here but i hope i've made my point. Have fun but realize that the scene is for everyone and that means consideration for everyone who's come to see the show.

Back to DRI. Like i said, decent show. The older stuff ripped; songs like Argument then war, Couch Slouch, Reaganomics, Mad man, and How to Act, all killed; Five Year Plan from Crossover, Think for Yourself, Shut-up, and Modern World from the new one were also memorable. For me the new stuff just dosen't do it like the old, but i didn't find them as intolerable as i did on the Crossover tour. I may be more used to the new style now but i still don't enjoy them like i used to in their hey-day. For me DRI always equalled speed and intensity and their new songs seem very L O N G. Anyway, overall a very good show, it was a packed hall and it went off without any nasty incidents despite the ridiculous diving techniques.

paulo

Overkill/Nuclear Assault July 31 Sibony
Possibly the most mismatched gig since Slayer/WASP. Nuclear Assault took the stage and guaranteed that Overkill would have to work for their money. A forty-five minute set that thrashin' up front. The balance between old and new with plenty of set that I'm really bad with them, and they left the 400 than previous live experience. The sound estimation, the place or so my thrashers live through all I can say is that for Overkill (admittedly I'm no okay) they all Overkill totally drained. As that was too long, too samey and played the way fan) all I can say is bad that they headlined for, and played the way fan) all I can say is Nuclear Assault displayed, too samey and played the way fan) all I can say is that N.A. Assault headlined for, and played the way fan) all I can say is me of Grim Reaper, or Queensryke or something like that. Enough said?

ZINE REVIEWS

Tunga-Tunga. A forum for positive hardcore and positive ideas. A great zine out of Mississauga. Latest issue (#3) contains interviews with Half Off, Last Option, Desecration, SNFU, Dag Nasty, Agnostic Front and Intact. \$1 to Louanne Voskans, 3329 Lonefeather Cres., Mississauga, Ont. Can. L4Y 3G6

Still Thinking #3 with Concrete Sox, Dag Nasty, Fugazi, COC, Ignition, No Mind, Polish underground report and lots of reviews and information. \$2ppd to P.O. Box 367, stn. A, Mississauga, Ont., L5B 3A1

Endless Struggle No. 7 Anarchist zine packed full of informative articles, reviews, art, poetry and more. w/Crist on Parade, So Much Hate 75c #1-1145 Lily st. Vancouver, BC, V5L 4H5 Canada

Sold Out (4) Out of Windsor with Slapshot, Soulside, Fugazi, Blast, Warzone, Asexuals and lots of reviews. A cool zine from a couple of cool guys. Write 'em at 946 Rankin, Windsor, Ont. N9B 2S3 Canada

Hippycore Fanzine Rulin' zine out of Arizona. #4 has interviews with Heresy, MDC, Moral Crux, Generic and more. Very political, great interviews, entirely inspirational. 50c to POBox 195 Mesa AZ 85211 USA.

Sold Out #5. Otto does it again. Top notch articles, interviews, photos + a great layout. Reviews, opinions and more. This one with AF, Token Entry, Verbal Assault, All, Desperate Minds. Look out for #6 coming soon with Half Off, Scream, Final Conflict, Underdog and lots more. Keep it coming Otto. New Address: POBox 7071, Windsor, Ontario N9C 3Y6

IN BRIEF...

STRAIGHT...EDGE?

Out of Step (with the world)

(I) Don't smoke
Don't drink
Don't fuck
At least I can fucking think

I can't keep up,
Can't keep up
Can't keep up
Out of step with the world

Straight Edge

I'm a person just like you
But I've got better things to do
Than sit around and fuck my head
Hang out with the living dead
Snort white shit up my nose
Pass out at the shows
I don't even think about speed
That's something I just don't need

I'VE GOT THE STRAIGHT EDGE

I'm a person just like you
But I've got better things to do
Than sit around and smoke dope
Cause I know I can cope
Laugh at the thought of eating ludes
Laugh at the thought of sniffing glue
Always gonna keep in touch
Never want to use a crutch

I'VE GOT THE STRAIGHT EDGE

Well, I'll start this discussion off by telling you that I'm not straight. Well, I am at the moment, but I don't have the "edge" let's say. I don't smoke or do drugs but I do drink. (I know, I know, alcohol is a drug). Anyway, I think SE is a good idea if that's what you want but there's no doubt that this is the latest punk rock fad. And like any fad that's started by a few core believers then is joined by thousands of followers, this one has lost its true strength and potential.

The pressure created by peers to drink and do drugs is very great in this world, but submitting to peer pressure is undesirable even if the pressure is toward positive change (ie not taking drugs). The individual gives up the right to think for his or herself. I think alot of theis pressure comes from militant straight edgers who try and ram their philosophy down people's throats and create the illusion that they are somehow better than others because they're not polluting their bodies with unnecessary toxins. I wonder how many straight edgers who claim to be pure and free of societal pressures, indulge in the eating of meat. This is an unnecessary toxin that our bodies have no use for (we can get protein from many other sources, I didn't really want this to become a pro-veg article, but...). Meat eaters are merely responding to heavy advertising and pressure created by meat producers specifically

and western society generally, who say that it's not only okay, but desirable to eat dead animal flesh. I don't want this to sound like I'm against straight-edge, I'm not, like I said, if it's what yer into, great. But don't claim to have an edge over anyone else, it creates barriers between people. Once again,

THINK FOR YOURSELF.

PERSPECTIVES

WHAT'S THE ALTERNATIVE?

Well, here we are, the closing months of 1988. Having been an active participant in the 'scene' for some years now, I've also looked at our 'alternative' from another more critical perspective. I use the words in quotation marks as I question the overusage of such terms and their validity as true descriptions of what we have achieved. And what have we achieved? Certainly alternative music, far ahead and beyond what the mainstream offers (with exceptions of course). The fusion of punk and metal that I first truly realized on 'Animosity' was not the ideal I had envisioned it to be. The positive possibility of two scenes uniting has been overshadowed by outsiders polluting the scene. I'm referring to the intrusion of big business, rocknroll promoters and bands who haven't the slightest idea of what 'punk' is about. Once again I use quotations as the idea of what punk is and should be differs from person to person. For me, punk is still an attitude, one of doing it yourself. Punk began as a reaction to the rock star attitude prevalent in the '70s and created an alternative to all the bullshit record exec's, promoters, etc. Indeed, punk was, and hopefully still is, an affront to the mainstream and will continue to undermine the slick, money-oriented, business-like ethics of the music industry.

So, there certainly is an alternative music scene; alternative bands playing in alternative venues to people who practice an alternative lifestyle. What?? Well, that doesn't really seem to be the case. For if you see punk as encompassing more than just music (and I do), then you think of punk in terms of an alternative way of thinking and living. Certainly we must all live in this society to some degree and cope with its many unpleasanties, minimizing contact with institutions and organizations we despise, co-existing peacefully with others while trying to hold on to our sanity. But I see far too many people within the scene who have values no different from those that are embraced by society. This due, of course, to years of brainwashing in schools, desensitization through the media, etc. So here we have a scene, kept alive by a precious few - idealistic, hopeful almost fanatical about what they're doing and a majority of non-thinking people attracted by certain aspects of punk culture: funny hair, clothing, violence, lawlessness(anarchy), or simply raw, aggressive music.

Realizing the value of alternatives and denouncing what you for years have been taught to believe is a long and on-going process. Values and issues that are important to me now were hardly considered six or seven years ago. My basic point here is that I don't really see that much of an alternative way of thinking within the scene as a whole and that leads me to question the whole notion of an alternative. As I have already said, there are a great number of active, caring people who are the driving force of this 'movement' who have inspired and educated me. But there are far too many 'outsiders' who carry with them the worst and most dangerous values of society. And so, I see our 'subculture' as a reflection of the greater society. Elements of sexism, racism, ageism, homophobia, violence, apathy, ignorance, militarism, all exist within our 'alternativ.' There is potential to create a true alternative, yes. But I think it would be a very small underground and one which would be of exclusive membership, calling for restrictive measures to keep out undesirables. Unfortunately, this also runs counter to the "punk is a game anyone can play" type of attitude that I think is also important. Indeed, one of the positive aspects of this genre is its lack of competitiveness; you don't have to be better than anyone else to 'succeed.' Restrictions are neither desirable nor practical, though I've heard voices to the contrary. All I have is the hope that with new blood will come fresh ideas and renewed vitality to our scene.

If you have any comments, suggestions, opinions or ideas on this article or this subject in general, please write; I'm anxious to hear others perspectives.

Paulo

United They Stand

KA-DAKI-MENAN, ("Our Land") known to us as "Temagami", has been the homeland of the Teme-Augama Anishinabai for 6,000 years. "The People of the Deep Water" share their name with the largest lake (Temagami) and a village located in their ancestral lands. These people have never ceded their 4,000 sq. mi. area in any government Treaty. "Officially", the Teme-Augama Anishinabai occupy a 100 sq. mi. reserve, "Bear Island", at Lake Temagami's southern outlet. They have been involved in a pitched legal battle for the recognition of their land rights and jurisdiction for their *entire* traditional area for the past 15 years. (The Ontario Court of Appeals hears their aboriginal claim in January, 1989.)

Plagued not only by the genocidal violence of white invasion and colonization, but more recently by hydro-electric flooding, clearcut logging, white tourists, and the ensuing hunting and fishing prohibitions - all have contributed to the erosion of their land-based autonomy. The final degradation has been thrust upon them and their land. And they are fighting back.

On May 17, 1988, the Minister of Natural Resources, Vince Kerrio, announced the construction of the Red Squirrel Road extension and the Pine-torch Road Development would go ahead. If completed, this extension of the Red Squirrel Lumber Road will link it to Liskeard Lumber Road, enabling the government and corporations to obliterate, through clearcutting, the land they stole.

On May 22, at their annual assembly, the Teme-Augama Anishinabai Tribal Council decided by consensus to form a blockade on the west and east ends of the proposed Red Squirrel

rel Road Extension to "stop further bush road developments in our unsundered Motherland". On June 1, the community established two blockade sites, the Wendaban and Misabi Camps, and they are committed as a community to maintain these camps indefinitely: until there is no threat of further road developments (which equal land access/destruction)

and their still active land claim has been settled. So far, the logging company and the governments have been silent, although the blockade has been up solidly for almost 3 months. There have been no police confrontations so far. The people are hoping that the struggle can remain non-violent.

What we as their supporters (and they need our support) must remember is that this is first and foremost

their fight, their land, and their lives. What the Native people feel is appropriate support is what we should try to provide. They don't need us to fight to "preserve" their ancestral land as a park for white peoples' entertainment. They don't need us to use their struggle as an advertisement for yuppie products. Environmentalists, though they may think they are socially conscious, still practice cultural imperialism against Native people and ride on the coattails of their struggles with an attitude of moral self-righteousness. The government and corporations fuel the split between environmentalists and working people by falsely lauding working peoples' concerns. This is a dupe to keep us fighting each other while they selectively murder unprofitable cultures, and suck the planet dry. The corporations (and their lackey governments) have always abandoned the workers when they are no longer needed. We won't save the environment by making more park land. We won't ensure our livelihoods by destroying the livelihoods of others.

The Teme-Augama Anishinabai are stretching an already tight existence on financing a court battle, and they approximate their costs of maintaining the camps for this blockade (and they will be there straight through the winter) at \$1,200 per month. Our firm support can be shown by sending monetary donations.

Send donations to: *Teme-Augama Anishinabai, Bear Island - Temagami, Ontario, POH 1C0.*

For more info call: (705) 237-8944. (Sources: Jane Becker, Camp Co-ordinator; "Teme-Augama Anishinabai: Support our Struggle for Justice".)



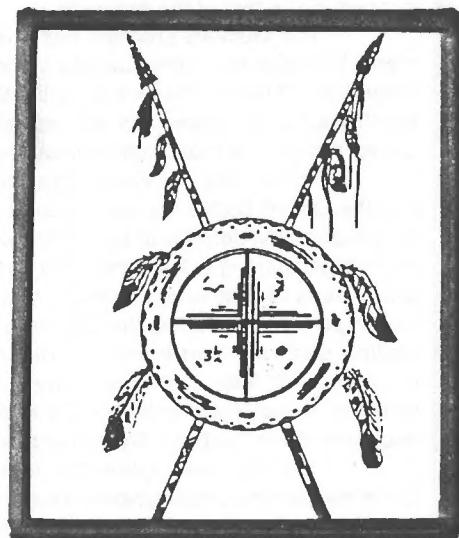
Direct Action at Rapid Lake

Meanwhile, two Lubicon Band members went to Quebec late last month to help the Rapid Lake Band set up blockades on its reserve. They were protesting against outside development on their land by Hydro-Quebec and logging companies.

Much like the Lubicons, the Rapid Lake people never surrendered aboriginal title to their land. They have been severely affected by clear-cutting and logging activity, and see electrical development as one more infraction. Clear-cutting is driving away the animals needed for food, threatening the future of this 450 member band.

They chose direct action in the form of a blockade to stop the erosion of their 24 hectare reserve. Waiting for government action is like signing your own death warrant.

The Lubicon people are supporting this struggle as part of Native peoples' strategy to take more direct action in defense of their lands. Many Bands have also pledged to help the Lubicon people do the same this fall when they establish their own jurisdiction on their lands.



ANIMAL ABUSE BECOMES A CIRCUS

The circus is supposed to be fun - candy, clowns, laughs, excitement... But it's no fun for the animal who are trapped and forced to perform.

The animals usually come from the wild (for which there is a booming black market) or from zoos. They are kept in small cages, and fed and exercised according to the circus' schedule and budget. Larger animals like horses and elephants are usually tethered or chained, restraining their movements and irritating their skin. They must often eat and shit in the same place, and are separated from each other. Or sometimes natural enemies are placed together. Since the animals do not live in their normal habitat and their social relations are disrupted, they are stressed and frustrated.

The circus is also excruciatingly boring. Between performances, the animals must face long periods of travel in small cage to climates and environments they are not used to. Because of the constant boredom and stress, the animals cannot reproduce or are inbred, causing mental retardation and other effects. Also, often veterinarian care is not available and animals continue to perform with wounds and bruises.

The training process is another stressful and painful event. They are first "broken" and then trained and prodded with the use of sharp points, whips and spurs. As Henry Ringling North put it, "They work from fear". Read Wild Circus Animal by a former cat tamer called Alfred Court for some fascinating examples of training technique: "Up my sleeve, then, I had 26 animals, which gave me an adequate

margin; in training I should eliminate the disappointing ones and there would be a replacement if an animal were killed or badly crippled."

As a result of circus life, animals suffer from nervous disorders and many physical problems. For instance, elephants "sitting" or "standing" on their heads puts pressure where it shouldn't be and can cause hernias. Walking tightropes hurts their feet. Many animals eventually develop poor eyesight from the bright performing lights. When animals are no longer able to perform, they are killed or "retired" to labs for money.

Don't let them turn animal abuse into a circus.

On April 22-24 Garden Bros Circus were in Ottawa and where this info was distributed by A.C.R.E. (Anarchist Collective for Radical Empathy.)

For more info write to A.C.R.E. P.O. Box. 2541 Station D, Ottawa, Ont. K1P 5W6



WOLVES FOR THE KILLING

B.C. government hit squads have been undertaking aerial wolf extermination vendettas over three large wilderness areas. The Socred government has targeted about two hundred wolves in the Muskwa wilderness of Northeastern B.C. and twelve wolves in the Quesnel Highlands. Target figures for the Central Caribou region are still secret. In addition, one hundred Vancouver Island wolves have been targeted for "removal" by shooting and by trapping with special steel-jawed leg hold traps. Another two hundred so-called problem wolves will be poisoned, trapped and shot in open-range cattle country, and yet another two hundred are expected to be shot or trapped in the rest of the province.

The Muskwa program has been condemned by many, including reputable Canadian wildlife biologists and naturalists. It flies in the face of earlier B.C. wildlife policy, which was to let wilderness wolves achieve natural balances with prey without human interference.

Today, large business organizations in Germany and the United States are carving out vast safari empires across public wilderness in B.C. They are building dozens of airstrips, hunting lodges and even wilderness pornography centres for rich foreign hunters; they slaughter wildlife with impunity. By stuffing the coffers of the Socred Party, big time guide outfitters with foreign financial backing have unleashed the recent wolf extermination program as their first step in transforming British Columbia wilderness into exclusive killing fields for the rich and cruel.

With the wolves gone, the moose, caribou, mountain sheep and mountain goats are supposed to increase in numbers for the convenience of trophy hunters. However,

at B.C.'s Scoop Lake Ranch, centre of the Ketchikan wolf extermination carried out from 1982 to 1986, elk herds were airlifted in after the wolves were gone.

Hans Hanson, the guide outfitter operating Scoop Lake, is currently undergoing a license review after he was found guilty of Wildlife Act violations. He was fined on a mere four counts out of fifty-four charges laid, because his hunting clients in Europe refused to testify against him. In the same area, local Dene Indians have observed piles of illegally killed moose carcasses left to rot after trophies were chopped off. However, after having their trap lines destroyed and their homes burned down, they are understandably afraid to testify against these powerful new feudal lords.

Estimates of the wolf count in B.C. range from 3500 to 6000 wolves. This winter, up to 800 B.C. wolves will be killed unless the government is stopped. This month, the Muskwa wolf kill will be challenged by American *Earth First* activists who plan to occupy the frozen wilderness and interfere with the helicopter shootings. The wilderness advocates have their own donated aircraft and will be setting up a base camp in the Muskwa region.

On March 6, the Supreme Court of British Columbia put a stop to the aerial killings of wolves, saying that the province gave too much discretionary power to a civil servant to apply laws regarding hunting animals from aircraft. (*Toronto Star* 8-3-88.)

For more information on the plight of B.C.'s wolves, contact Walrus, care of *Earth Embassy Canada*, 362 East 6th Ave. Vancouver BC V5T 1K3.

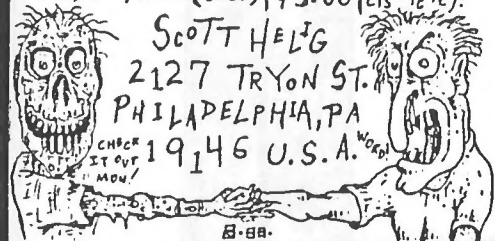
Since you've made it through this mess, I thought that I'd close with a few words. First of all, I hope that you found something of interest here. Secondly, I'd like to encourage you to support bands, organizations, zines, etc., that you find to be worthy of support; I guess what I'm trying to say is to look beyond the face value of things. Explore, educate and find out for yourself. Knowledge is a powerful weapon, something that can never be taken from you. Be aware of what it is you support - whether that support be direct or indirect. Finally, Drastic Solutions is about making a change for the better; it's about questioning the standards, moral or otherwise, and progressing beyond societal norms. Until next time, take care. Love, peace and equality.

Paul

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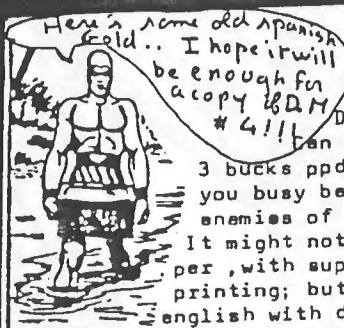
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